CATALOGUES OF ART EXHIBITIONS ORGANIZED BY THE ARTS COUNCIL OF GREAT BRITAIN REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers

Serial numbers: Each title is given a seven-figure serial number in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears; the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

Copyright, microfiche edition: Arts Council of Great Britain and Chadwyck-Healey Ltd, 1975

Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford.

PICASSO: FIFTY YEARS OF GRAPHIC ART

An Arts Council Exhibition

Picasso

Fifty years of graphic art

The Arts Council Gallery

4 St James's Square SW1

22 JUNE TO 5 AUGUST 1956

Printed in Great Britain at
THE KYNOCH PRESS
Birmingham

Acknowledgments

On 25th October Picasso will be seventy-five. For just over fifty years, except for the period of the last war, he has worked continuously in the graphic arts. So far as it is possible to estimate the number of his original prints the total would appear to be over a thousand, if one includes the many plates which remain unpublished and the numerous and highly important etchings and lithographs which have been used as book illustrations.

Every phase of the artist's work is represented in this exhibition, and nearly all the prints and illustrations which are generally regarded as his masterpieces are shown. This is entirely due to the generosity of the lenders. Thanks are due in particular to M. Henri Kahnweiler and the Galerie Louise Leiris, who have lent the greater part of the lithographs; to Dr. B. Geiser for his important contribution of cubist etchings and books; to Mr. H. Petiet, who has lent the "Vollard suite"; and to Mr. A. Zwemmer, from whose library so many of the illustrated books have come. The Museum of Modern Art, New York, the Art Institute, Chicago, and the Victoria and Albert Museum have also kindly made important loans. The other lenders whose valuable co-operation is gratefully acknowledged are M. H. Berggruen, M. H. Bollinger, Mrs. A. Carlisle, Mrs. Grahame Davies, Mr. E. C. Gregory, M. M. Guiot, Mr. S. W. Hayter, the Hanover Gallery, M. Iliazd, M. and Mme. R. Lacourière, Mme. D. Maar, M. F. Mourlot, Mr. R. Nan Kivell, Mr. John Piper, Mr. Roland Penrose and the St. George's Gallery.

In the preparation of the catalogue entries and notes my debt to Mr. Alfred Barr's standard work will be evident. I have also, with the permission of Messrs. Thames and Hudson, referred to and quoted from the recent book by W. Boeck and J. Sabartés. The references to the indispensable catalogues raisonnées by Geiser and Mourlot are given throughout. Mr. Douglas Cooper and the Hon. Robert Erskine have given much valuable advice. Some of the illustrations which have already appeared in the catalogues of the recent exhibitions at Zürich and Geneva are from blocks supplied by the courtesy of M. Pierre Cailler.

P.J.

Biographical Notes

1881 Born on 25th October at Malaga. His father was José Ruiz Blasco, painter and professor of drawing; his mother was Maria Picasso y Lopez. He was baptised with the christian names of Pablo, Diego, José, Francisco da Paula, Nepomuceno, Crispiniano de la Santissima Trinidad.

1891 The family moves to Corunna, his father having been appointed professor at the Institute "Da Guarda." Studies painting and drawing under his father.

1895 In July at Madrid. From July to September at Malaga; thence to Barcelona, where his father sets up as a teacher of drawing.

In October enters the advanced course at the art school La Lonja, completing the entrance examination, for which one month was allowed, in a single day.

1896 Occupies his first studio in the Calle de la Plata. Exhibits a large painting, *The First Communion*, in the Exposición Municipal de Barcelona.

1897 Joins the circle of artists and writers who frequented the bohemian *Els Quatre Gats*, started by Père Romeu in imitation of the *Chat Noir*. Makes a series of 25 portrait drawings of his friends for the walls of the café which is the subject of the first article on Picasso's work (in *La Vanguardia*). Wins an honourable mention with his painting *Science and Charity* in the Exposición General de Bellas Artes at Madrid, where he spends six months and passes the entrance exhibition for the advanced course of the Academy of San Fernando. Ill with scarlatina.

1898 Returns to Barcelona in June and then spends a long convalescence at Horta da Ebro with his friend Pallarés. Returns to Barcelona in April.

1899 First meeting with Jaime Sabartés, who later becomes his secretary and biographer. His first etching, *El Zurdo*; first sculpture *Sitting Woman*.

1900 Contributes drawings to the magazine *Joventud*. First visit to Paris in October; studio at 49 rue Gabrielle. Sells three sketches. Returns to Barcelona for Christmas.

1901 Third visit to Madrid, in January, where he is art editor of a magazine, *Arte Joven*, in which his drawings are reproduced. After five numbers the magazine fails and in May he returns to Barcelona, where he contributes drawings to the monthly magazine *Pel y Ploma*. In May makes second visit to Paris, where he lives at 130 ter Boulevard de Clichy. In June has his first exhibition in Paris at Vollard's gallery in rue Lafitte. The exhibition is reviewed in the *Revue Blanche*. Meets the poet Max Jacob. Beginning of his blue period.

1902 Returns to Barcelona in January, then makes third visit to Paris in October. Second Paris exhibition in April at the gallery of Berthe Weill; third exhibition at Vollard's gallery. Uses his drawings as fuel in a winter of poverty and misery.

1903 At Barcelona.

1904 In the spring leaves Barcelona to settle permanently in Paris. Lives until 1909 at 13 rue Ravignan (now Place Emile-Goudeau), a shack to which Max Jacob gives the name *Bateau-Lavoir* (wash-house), later famous as the birthplace of cubism. Here meets many writers and artists who become his friends—Van Dongen, Jarry, Salmon, Raynal, etc.

1905 His rose period. Paintings and the series of etchings of acrobats, harlequins, saltimbanques and circus characters. Visits Schoorl in Holland at the invitation of Tom Schilperoot. Meets Leo and Gertrude Stein, who buy their first pictures by him, and Apollinaire, who writes an article on him in *La Plume*.

1906 Meets Matisse and Gris. Spends the summer at Gosol. Influence of late Iberian sculpture. Preliminary compositions for *Les Demoiselles d'Avignon*.

1907 Influence of African negro sculpture. Paints *Les Demoiselles d'Avignon* in two spells of work. The second,

in April or May, marks the birth of cubism as recorded by Kahnweiler, who made Picasso's acquaintance in this year and was later to become his agent and the publisher of many of his prints.

1908 Friendship with Braque. The word "cubism" is first used.

1909 Spends the summer at Horta da Ebro. Leaves the *Bateau-Lavoir* in October and moves to 11 Boulevard de Clichy. Exhibits at Munich. Style of analytical cubism.

1910 Paints with Derain in the summer at Cadaquès, where he etches the illustrations to *Saint Matorel* by Max Jacob. His paintings (two) exhibited for the first time in London at the first Post-Impressionist exhibition organised by Roger Fry at the Grafton Galleries.

1911 Paints with Braque, Gris and Manolo at Céret in the summer. First American exhibition at Alfred Stieglitz's Photo-Secession Gallery. First collage.

1912 Moves to 242 Boulevard Raspail. Contributes prints to second *Blaue Reiter* exhibition in Munich. Style of synthetic cubism. First exhibition in London (Stafford Gallery).

1913 Moves to 5 bis rue Schoelcher. Visited by the Russian constructivist Tatlin. Contributes to Armory Show in New York.

1914 Summer in Avignon. Returns to Paris on the outbreak of war.

1915 In Paris. Realist pencil portraits.

1916 In October leaves Paris for Montrouge, 22 rue Victor-Hugo.

1917 Goes in February with Cocteau to Rome, where he designs the décor and costumes for Diaghilev's production of *Parade*. Meets Stravinsky. Visits Naples, Florence and Pompeii.

1918 Marries the Russian ballet-dancer Olga Koklova. At Biarritz in summer. Leaves Montrouge for rue La Boétie where he lives for the next twenty years.

1919 Visits London for the production of the ballet *Le Tricorne*, for which he had designed the décor and costumes. Summer at St. Raphael. First lithographs.

1920 Neo-classical or "antique" period. Summer at Juan-les-Pins. Décor and costumes for *Pulcinella*.

1921 Birth of his son Paul. Monumental nudes; also culmination of synthetic cubism in two versions of *Les Trois Musiciens*, painted at Fontainebleau. Décor and costumes for *Cuadro Flamenco*.

1922 Summer at Dinard. Décor for *Antigone* by Cocteau. Outline etchings in classical style.

1923 Summer at Cap d'Antibes. Meets André Breton and etches his portrait

1924 Summer at Juan-les-Pins. End of neo-classical period in paintings.

1925 New style of painting begins with *The Three Dancers*. Contributes to the first Surrealist exhibition in Paris.

1926 Synthetic cubist style ends with series of monumental still lifes, 1925–26.

1927 Summer in Cannes. Etchings for *Le Chef d'Œuvre Inconnu* by Balzac.

1928 Summer in Dinard. Takes up sculpture after break of fourteen years.

1929 Period of metamorphoses. Works at sculpture in iron with Gonzalès. Summer in Dinard.

1930 Summer in Juan-les-Pins. Many etchings including the illustrations for the *Metamorphoses* of Ovid. Buys the Château du Boisgeloup.

1931 Publication of *Le Chef d'Œuvre Inconnu* and the *Metamorphoses*. Illustrations for *Hélène chez Archimède* by Suarès.

1932 Sets up a studio at Boisgeloup and works at sculpture.

1933 Intensive period of etching during this and following year, including the greater part of the Vollard suite. Visits Spain.

1934 At Boisgeloup and Cannes. Extended tour of Spain. *Minotaur* etchings.

1935 At Boisgeloup. Separation from Olga Koklova. Birth of his daughter Maia. Stopped painting for 20 months. Etches *Minotauromachie*.

1936 Aquatints (31) for Buffon, *Histoire Naturelle*. Association with Dora Maar. Rents a studio in Vollard's

house at Le Tremblay-sur-Mauldre. Appointed Director of the Prado.

1937 Acquires 7 rue des Grands Augustins. Publication of *Sueño y Mentira di Franco*. Paints *Guernica*.

1938 Illustrations for *Afat* by Iliazd.

1939 Experiments with colour aquatint (series of *Têtes de femme*). At Antibes and Royan, where he takes a studio.

1940 Chiefly at Royan. Frequent visits to Paris.

1941 Returns to Paris for the rest of the Occupation. Writes a play, *Le désir attrapé par le queue*.

1942 Publication by Fabiani of Buffon, *Histoire Naturelle*.

1944 Exhibits for first time in Salon d'Automne.

1945 Visits Golfe Juan. On 2nd November begins an intensive period of lithography in the atelier of Mourlot.

1946 Autumn at Antibes. First visit to Madoura pottery (Ramié) at Vallauris. Association with Françoise Gilot of whom he makes many lithographic portraits.

1947 Summer at Golfe Juan, later at Vallauris, where he takes up ceramics. Birth of his son Claude. Over 60 lithographs.

1948 Lives at Vallauris. Visits Poland. Publication of Gongora, *Vingt poèmes*.

1949 Visits Italy. Birth of his daughter Paloma. Over 50 lithographs.

1950 Visits London. Publication of Césaire, *Corps perdu*.

1951 Sculpts *The Goat*.

1952 Publication of *La Maigre* by de Monluc.

1953 Separation from Françoise Gilot.

1954 Exhibitions of graphic work in Zürich and Geneva. Publication of *Poèmes et Lithographies*.

1955 Takes a villa at Cannes. Publication of Suares, *Hélène chez Archimède*.

Introduction

by Philip James

THE graphic arts in this country have always tended to be the speciality of artists who are not pre-eminently painters or sculptors but professional print-makers who have sacrificed too much to technical perfection at the expense of creative imagination. In France, however, the making of prints has often been an integral part of the artist's work, and the art of the *peintre-graveur*—the very word reflects the supremacy of the painter in this field—has always attracted the greatest talents. Among them Picasso stands as a giant, not only by reason of his immense output but because here he has conveyed his inventive power, the outstanding mark of his particular genius, almost entirely without the use of colour and with an unequalled technical accomplishment. Here a tribute must be paid to the fine craftsmen, the master printers, who have served and still serve Picasso with such skill and sensibility. We have no equivalent in this country for Delâtre, who also worked for Whistler, and Fort, the printers of Picasso's etchings and engravings; or Lacourière, who initiated him into the complexities of aquatint; or Aubert, who has translated his designs into the medium of the woodcut with a *tour de force* that reminds us of the work of the Dalziels and Swain, who interpreted Rossetti, Millais and the other artists of the 'sixties; or Mourlot, in whose atelier he has spent so many days producing from the lithographic stone or zinc plate an extraordinary variety of effects.

During the half-century covered by this exhibition Picasso has practised the graphic arts more or less continuously. Except for a brief respite during the war years 1940–45, his etchings and lithographs have flowed in an unbroken series. Unlike his great contemporaries, Braque and Matisse, he seems to have found the making of prints a necessary corollary to painting; and here one must link Picasso with his countryman Goya. They alone, since the time of Rembrandt, have shown of what expressive power the medium is capable. Perhaps, too, the Spanish blood feels some physical response in the hardness of the medium, the actual resistance of the metal or stone to the burin, the needle or the scraper.

In his search for adventure Picasso has always ranged not only over the world of natural appearances but through the creative works of every age and civilisation, and here one can see his indebtedness to cave-drawings, Etruscan art, Chinese art, prehistoric and negro sculpture, the mythology of Greece and Rome, and the bestiaries, illuminated manuscripts and stained glass of the Middle Ages. But everything which he uses becomes his own. He bends his subject-matter to his own will and transforms it so that it completely loses its own identity and becomes a Picassian symbol of such potency that we

seem to experience a new vision and a new reality. His debts to the past become the symbols of the future. For him the essential thing has always been to discover. "I do not seek; I find," he has said. His greatest discovery, which has now become integrated into the vocabulary of our visual language, was cubism. One can say that the emergence of cubism, with which, of course, Braque was associated, was inevitable; that it was one subjective expression which reflected the changes in the external world due to the quickening progress of scientific discovery. It takes, however, someone of the stature of Picasso to effect a valid crystallisation of the startling changes which have revolutionised our way of life. Picasso is a vital force, a whole which is greater than the sum of its parts, a living symbol of twentieth-century man. Such a thought seems to underly a remark made by his old friend, the Spanish sculptor Manolo, "Pour Picasso, tu comprends, la peinture c'est l'accessoire."

Picasso's fertility of invention is only equalled by his virtuosity, by his lightning perception and his dizzy speed of execution. Ten lithographic portraits in a single day; 180 drawings in two months. This fluency is often reflected more clearly in his graphic work than in his paintings. For instance, in the forty-seven etchings of *L'Atelier du sculpteur*, or the eleven lithographic plates of *Le Taureau*, or the numerous versions of each plate for the colour lithograph of *La Femme au fauteuil* one sees the evolution of an idea or the transformation of a naturalistic image into a nearly abstract symbol. It is to some extent this process of drawing as he thinks which accounts for the immense total of over 1,000 prints which Picasso has made in fifty years, if one includes the unpublished plates and the book illustrations which form so capital a part of his graphic work.

He begins in 19[illegible] with a masterpiece of his blue period—the Grecoesque *Repas Frugal*, and the following year a series of tender *saltimbanques* reflect the interest which he and his friends of the famous *Bateau-Lavoir* took in the Medrano circus. A few etchings preface the arrival of cubism and are linked with the great painting *Les Demoiselles d'Avignon*. In all, Picasso made about thirty etchings in a fully developed cubist style. The splendid Cézannesque composition of apples of 1914 is a reminder of his habit of switching at any moment with disconcerting suddenness from near abstraction to a comparatively objective realism, as he did again a few years later, when he made a number of portraits of the *avant-garde* personalities in the artistic life of Paris. In 1919 he made his first lithograph; but throughout the 'twenties and 'thirties etching remained his chosen medium.

His immense graphic *œuvre* of these two decades, chiefly concentrated between 1927 and 1937, is for the most part in a traditional classical style, to which he has always reverted from time to time as a curb upon his innate romanticism and the turbulent baroque character of his draughtsmanship, when he is strongly moved by the force of his inspiration. Working chiefly in outline, he turned to the world and forms of classical mythology for his subjects, groups of nudes, the illustrations to Ovid and Balzac, and artists with their models, culminating in the superb forty-odd plates of *L'Atelier du sculpteur*, forming part of the so-called Vollard suite which has only recently been

published. With the growing deterioration in international affairs his mood changed, and using the symbolism of the bullring and the minotaur, not as an interpretation of the Cretan legend but rather as a statement of the impending clash between the forces of darkness and light, he expressed his deep anguish in three great allegories, the *Dream and Lie of Franco*, the *Minotauromachie*, and finally the great mural of *Guernica*. Among the many by-products of *Guernica* is the tremendous study of a weeping woman, an etching reinforced with aquatint, a medium to which the master-printer Lacourière introduced him for the superb naturalistic studies of animals, commissioned by Vollard as illustrations to Buffon's *Histoire Naturelle*. This kind of aquatint, the sugar process, he used again immediately after the war for the series of women's heads in a magnificent edition of the poems of Gongora.

During the war Picasso gave up his etching, but with the liberation of Paris and the return of craftsmen to their old occupations he soon received an incentive to start again, but now it was to lithography that he turned with characteristic zest and curiosity. Attracted by a proposal which the famous lithographer Mourlot made for the reproduction in colour lithography of some of his paintings, he became interested in the complexities of the business and decided to try his own hand. On 2nd November 1945 he began a period of four months' regular work in the rue de Chabrol, often spending twenty hours at a stretch there, exploring all the potentialities of a medium which, in the twenty-seven subjects of his first lithographic period (1919–30), he had used as an extension of his drawing rather than for its own inherent qualities. Now, with that feverish energy and creative mastery which he has always shown in tackling a new problem, he tried out all the resources which the stone could yield, working with pen, brush, crayon, gouache, collage and transfer paper, until we forget the limitations of the medium and can only marvel at the final monumental effect. Even the expert craftsmen stood in wonder, but the secret of his alchemy could only be explained as *ce chiffon et un peu de salive*.

The past decade has shown no diminution of energy and invention and includes many notable works of monumental scale, sometimes in a classical realism and sometimes in his current form of cubism, the two styles which have always held the greatest validity for him. The last few years, however, have tended to be a period of recapitulation. The *saltimbanques* of the rose period reappear; there are echoes of the ballet and the corrida; and the artist and his model are presented in a new setting. If there is less tension in the drawing and less force and incisiveness in the design, there is a greater warmth and humanity. In his old age the inventiveness, his sovereign quality, remains unimpaired; and as a print-maker he is among the greatest of all time.

Short Bibliography

ZERVOS, C. *Pablo Picasso.* 1895–1932 (in progress). 7 vols., in 8. Illus. 1932–55. [Zervos.]

GEISER, B. *Picasso, peintre-graveur; catalogue illustré de l'œuvre gravé et lithographié,* 1899–1931. 257 illus. Berne, 1933. 2 ed., 1955. [G].

OLIVIER, F. *Picasso et ses amis.* 15 illus. Paris, 1933.

POUTERMAN, J. E. *Books illustrated by Pablo Picasso.* 6 illus. Article *Signature,* no. 14, May 1940.

BARR, A. H., Junr. *Picasso, fifty years of his art.* Illus. (incl. 7 col. plates). New York (Museum of Modern Art), 1946. [Barr.]

CIRICI PELLICER, A. *Picasso antes de Picasso.* 230 (7 col.) plates, 43 illus. in text. Barcelona, 1946.

SABARTÉS, J. *Picasso, portraits et souvenirs.* 8 illus. Paris, 1946. [Sabartés.]

MOURLOT, F. *Picasso, lithographe.* Preface de J. Sabartés. Catalogue établi par F. M. 2 vols. Monte Carlo, 1949–50. [M]. Vol. i, 1919–47. 122 plates; cover and frontispiece in original lithography by P. Picasso. Vol. ii, 1947–49. 161 plates; cover and frontispiece in original lithography by P. Picasso. [M]

LE POINT. *Picasso. XLII, Octobre* 1952. 42 illus. Paris, 1952.

NEW YORK: Museum of Modern Art. Bulletin, vol. xix, No. 2. *Picasso, his graphic art.* [Introduction by W. S. Lieberman.] New York, 1952.

GENEVA: Musée Rath. *L'œuvre gravé de Pablo Picasso.* [*Exhibition*] *du* 11 *novembre* 1954 *au* 31 *janvier* 1955. 104 illus. Genève, 1954. [GC]

SABARTÉS, J. *Picasso. Documents iconographiques.* 207 illus. Geneva, 1954.

ZÜRICH: Kunsthaus. *Pablo Picasso. Das graphische Werk.* [*Exhibition*] *Mai bis Juni* 1954. 111 illus. Zürich, 1954. [ZC]

PICASSO, Pablo. *Picasso. Fifty-five years of his graphic work.* (Introduction by B. Geiser.) Illus. London, 1955.

BOECK, W., and SABARTÉS, J. *Picasso.* 606 illus. London, 1955.

Catalogue

The entries are in chronological order. The letters G and M followed by a number indicate those prints which are included in the catalogues by Geiser and Mourlot (see Short Bibliography). In some cases comparisons are made with the artist's paintings and drawings reproduced in the catalogue of Œuvres *by C. Zervos, now in progress.*

When a print is neither illustrated in this catalogue nor in the catalogues of Geiser and Mourlot but is reproduced in the catalogues of the exhibitions held at Zürich (1954) *and Geneva* (1954–55) *the plate numbers are given with the prefix ZC or GC. The use of an asterisk* (*) *following the title of the catalogue entry denotes a book or an illustration from a book.*

1 LE REPAS FRUGAL. October, 1904.
Etching on zinc. 18½ × 14¼ in. (46·3 × 37·7 cm.). G2, ii, a. *Plate* 1.

Picasso's first recorded etching, *El Zurdo*, only one copy of which is known, was done in Barcelona in 1899. The real beginning of his career as an etcher is here in *Le Repas Frugal* (or *L'Aveugle* as it is sometimes called). It is already a masterpiece by reason of the instinctive sense for the material and the superb draughtsmanship. The theme of hunger is closely allied to that of his paintings of the blue period, when he was much under the influence of El Greco. Note the characteristic elongation of the figures and the attenuated hands and arms of the blind man and his companion. Picasso has used an old plate already worked on and not completely replaned. The remains of a landscape can be seen in the top right, especially in the prints taken after the plate had been steel-faced by the well-known printer Louis Fort. This plate, and the whole of the *Saltimbanques* group and other subjects etched in the following year, were acquired by Vollard, steel-faced, printed by Fort, and issued as a set of fifteen (which includes nos. 3–11 in this exhibition) in an edition of 279 copies in 1913. The consequent loss of tonal contrast is very marked. The original prints had been taken by the famous printer Eugène Delâtre, who printed Whistler's French set. *Cf.* Zervos, I, 92, 167, 168, etc.

2 LE REPAS FRUGAL. 1904; printed in 1913.
Etching, second state, after the plate had been steel-faced. G2, ii, b.

3 TETE DE FEMME. January 1905; printed in 1913.
Etching. 4¼ × 3¼ in. (12·1 × 9 cm.). G3, b.
Cf. Zervos, I, 220.

4 LES PAUVRES. 1905; printed in 1913.
Etching on zinc. 9½ × 7⅛ in. (23·6 × 18 cm.). G4, ii, b.
Cf. Zervos, I, 123, 197, 208.

5 BUSTE D'HOMME. February 1905; printed in 1913.
Drypoint. 4¾ × 3⅝ in. (12 × 9·3 cm.). G5, b.

Picasso first sketched on the plate the head and shoulders of a woman, and these remain visible. He does not erase his first ideas or the remnants of other artists' work (*cf.* no. 1). He is quick to profit from these "accidents."

6 TETE DE FEMME, de profil. 1905; printed in 1913.
Drypoint. 11½ × 9¾ in. (29·2 × 25 cm.). G7, b. *Plate* 2.

On the reverse of this plate are a number of sketches by Picasso and Max Jacob. *Cf.* Zervos, I, 221.

7 LES SALTIMBANQUES. 1905; printed in 1913.
Drypoint. 11⅝ × 12⅞ in. (28·8 × 32·6 cm.). G9, b.

In 1905 the sombre tones and gloomy subject-matter of Picasso's blue period gave way to the more tender melancholy and warmer muted colours of his rose period. At this time Picasso and his friends of the *Bateau-Lavoir* were regular visitors to the nearby Cirque Medrano, and there followed a large number of drawings of circus folk and the biggest painting he had yet done. The harlequin, strong man, clown, acrobat and their families were also the subject of a series of etchings and drypoints, of which four are exhibited.

From childhood the harlequin has been an obsessive symbol for Picasso, like the clown for Rouault. The fragile dignity of the one and the tragi-comedy of the other, born of an essential humanity, are sources from which the artist renews his own humanity. *Cf.* Zervos, I, 285, etc.

8 AU CIRQUE. 1905; printed in 1913.
Drypoint. 8$\frac{11}{16}$ × 5$\frac{1}{4}$ in. (22 × 14 cm.). G11, b.

Cf. Zervos, VI, 716, 717 (sheets of horses drawn from life and copied after Leonardo).

9 LE BAIN. 1905; printed in 1913.
Drypoint. 13$\frac{1}{8}$ × 11$\frac{3}{8}$ in. (34·4 × 28·9 cm.). G14, b.

10 LA TOILETTE DE LA MERE. 1905; printed in 1913.
Etching on zinc. 9$\frac{1}{4}$ × 16$\frac{11}{16}$ in. (23·5 × 17·6 cm.). G15, b. *Plate* 3.

"In a square room paternity transfigures the harlequin whose wife bathes with cold water and admires her figure as frail and slim as her husband, the puppet. Charming lilts mingle and somewhere passing soldiers curse the day." G. Apollinaire, *Les peintres cubistes*, 1913 (new edition, trans. by L. Abel, New York, 1944). *Cf.* Zervos, I, 298.

11 SALOME. 1905; printed in 1913.
Drypoint. 15$\frac{7}{8}$ × 13$\frac{3}{4}$ in. (40 × 34·8 cm.). G17, b.

The figure of Herod recalls the fat clown in the *Saltimbanques* series. Herodias has the aquiline features and sad expression of many of the women in the paintings and prints of this year. The pose of Salome is obviously acrobatic, although the figure is treated classically. Once again Picasso uses a plate which has previously been worked on.

12 LA DANSE. 1905; printed in 1913.
Drypoint. 7$\frac{1}{4}$ × 9$\frac{1}{8}$ in. (18·5 × 23·2 cm.). G18.

13 BUSTE DE JEUNE FEMME. 1906.
Woodcut. 21$\frac{11}{16}$ × 15$\frac{1}{2}$ in. (55·7 × 38·5 cm.). G212. *Plate* 5.

It is known that at this date Picasso was much influenced (as were the Fauve painters) by Iberian sculpture. This woodcut may be compared with the studied for, and the left three figures in his notable painting *Les Demoiselles d'Avignon* (1907). Picasso rarely used the medium of woodcutting or wood engraving, and Geiser records only 11 examples. *Cf.* Zervos, I, 367, etc.

14 NUE DEBOUT, II. 1906–7.
Drypoint in red, from a celluloid plate. 9 × 5$\frac{7}{8}$ in. (22·9 × 15 cm.) G20. *Plate* 4.

The beginnings of cubism are seen in this print (only two copies known) which may be compared with the preparatory sketches for *Les Demoiselles d'Avignon*. At the same period the artist made four woodcuts of figures, with a similar tendency towards cubism (G215–218), of which only single proofs exist. *Cf.* Zervos, VI, 831, 839, etc.

15 DEUX FIGURES NUES. 1909.
Drypoint. 5$\frac{1}{8}$ × 4$\frac{3}{8}$ in. (13 × 11 cm.). G21, iii, b.

These figures reflect the artist's special interest in sculptural values. His interest in negro sculpture, evident in this print, was waning, and he is here on the threshold of cubism. Although the dislocation is more pronounced the figures can still be easily "read." In the following year he achieves a full degree of analytical cubism in the illustrations for *Saint Matorel* (see no. 17).

16 NATURE MORTE, COMPOTIER. 1909.
Drypoint. 5$\frac{1}{8}$ × 4$\frac{5}{16}$ in. (13 × 11 cm.). G22, iii, b. *Plate* 6.

In this drypoint, which is closely related to the painting *Fruit Dish* (winter 1908–9) in the Museum of Modern Art, New York (Barr, p. 65), Picasso is still feeling his way towards a full realisation of what is usually called analytical cubism, the style which crystallised for him in the summer of 1909 at Horta da Ebro. As the name suggests, the forms of nature are analysed and broken down into sharply defined geometric planes. Picasso, like Braque, had been much impressed by the Cézanne memorial exhibition of 1907, and the two cubists developed further Cézanne's search for the simple geometrical forms that lie beneath the complexity of natural appearances. The word "cubism" was coined in 1909 as a term of abuse by Louis Vauxcelles, art critic of *Gil Blas*, in a review of the Salon des Indépendants. Its use was probably suggested to him when he met Matisse in September 1908. Matisse, who was a member of the selection committee for the Salon d'Automne, described some of Braque's landscapes which had been sent in as containing "des petits cubes." Terms first used in a derogatory sense have a way of acquiring respectability in the history of art. Vauxcelles had three years earlier invented the title *Les Fauves*.

17 JACOB, Max. *Saint Matorel.* Paris (H. Kahnweiler). 1911.*
11 × 8$\frac{3}{4}$ in. (27·9 × 22·2 cm.). *Plates* 7.
An edition of 106 copies with 4 etchings (G23–26). Two additional plates were made but not published.

These plates were etched at Cadaques, where Picasso spent the summer of 1910 with Derain. Here the artist, for the first time in his graphic work, brings cubism to the verge of abstract design. The evolutionary steps leading to the final form have to be imagined and taken for granted. There is a minimum reference to reality. The plate exhibited here is called *Mademoiselle Léonie au chaise longue* (G25). In this plate appears one of the most characteristic cubist innovations—the use of a movable viewpoint, which enables the artist to represent simultaneously more than one side of the figure or object

depicted. Here the analysis of the girl is brought to the surface of the picture and she becomes a pattern of faceted forms. *Cf.* Zervos, II, 204, etc.

18 TETE D'HOMME. 1912.
Etching. 5⅛ × 4⅜ in. (13 × 11 cm.). G32, b.
Cf. Zervos, II, 328.

19 NATURE MORTE, BOUTEILLE. 1912.
Drypoint. 19⅝ × 12 in. (50 × 30·6 cm.). G33, b. *Plate* 8.
The straightforward treatment of the letters on the label (*Vieux Marc*) and the playing-cards marks a relaxation in the severity of analytical cubism. *Cf.* Zervos, II, 204, etc.

20 JACOB, Max. *Le Siège de Jérusalem. Grande Tentation Céleste de Saint Matorel.* Paris (H. Kahnweiler), 1914.*
9 × 6 in. (22·9 × 15·2 cm.).
An edition of 106 copies with 3 etchings and drypoints (G35—37).

21 NATURE MORTE AU CRANE. 1914.
Drypoint. 6⅛ × 4⅛ in. (15·4 × 11·4 cm.). G36, ii, b.
The second plate in *Le Siège de Jérusalem* (no. 20). Here may be seen the progress from analytical to synthetic cubism with its simplified form and enriched surfaces. The imitation of wood-graining is one of several devices used to express the cubists' interest in surface texture and the building up of the object after its breakdown through analysis.

22 POMMES. 1914.
Etching. 6 × 7½ in. (15·2 × 19 cm.). G38.
This rare etching, of which only 13 copies are recorded, is reminiscent of Cézanne and illustrates a momentary return to a realism more wholehearted than the oblique references to the paraphernalia of the studio which are introduced into otherwise abstract compositions.

23 L'HOMME AU CHIEN. 1914.
Etching. 10¹⁵⁄₁₆ × 8⅜ in. (27·8 × 21·8 cm.). G39, iii. *Plate* 9.
This copy of the third state was printed by Fort in 1930. There was a subsequent published edition.
The man is reading a newspaper, and part of the words *Le Journal* are visible. This introduction of typographic symbols, imitation marbling and wood-graining (see no. 21), guitars, dice and playing-cards (see no. 19) was a deliberate attempt on the part of the cubists to re-integrate objects into their work and thus avoid the dehumanisation of art. In this etching Picasso seems to be imitating the appearance of the drawings with *papier collé* which he was making at this time. This development owed something to Juan Gris.
Another subject, *Nature morte, trousseau de clefs* (G30), was etched on the reverse of this plate.

24 L'HOMME AU CHAPEAU. 1914–15; printed in 1947.
Etching. 2⅞ × 2⅛ in. (6·8 × 5·5 cm.). G42.

25 L'HOMME A LA GUITARE. 1915; printed in 1947.
Line engraving. 6⅛ × 4⅛ in. (15·3 × 11·5 cm.). G51, ix.
The ninth state after steel-facing, printed in 1929.

26 JACOB, Max. *La Défense de Tartufe.* Paris (Société littéraire de France), 1919.*
6⅜ × 4⅞ in. (16·2 × 12·4 cm.).
A line engraving (1916) with roulette-work of a woman's head (G52) was added to 25 numbered copies of this book.

27 JACOB, Max. *Le Cornet à Dés.* Paris (the author), 1917.*
7⅛ × 5½ in. *Plate* 10.
A line engraving of a harlequin (G54) added to 14 copies. Picasso at the moment was much under the influence of the ballet. In this year he designed the curtain and costumes for *Parade.* The harlequin was still a favourite subject, but here it is interpreted in a purely cubist manner. Picasso used cubism and his classic style simultaneously; compare the realist pierrot of the following year (see no. 28).

28 JACOB, Max. *Le Phanérogame.* Paris (the author), 1918.*
7⅞ × 5½ in. (20 × 14 cm.). *Plate* 11.
An etching on zinc of a pierrot (G55) added to 20 copies. The sitter was the subject of a number of drawings and paintings, among them several made in Montrouge, 1917 (Zervos, III, 11–13, etc.).

29 FENETRE A SAINT-RAPHAEL. 1919.
Lithograph. 5⅛ × 3⅛ in. (13·2 × 8·4 cm.). G221; M i.
The first lithograph done by Picasso. It was drawn as the invitation card for his exhibition of watercolours and drawings held at the Rosenberg Gallery from 20th October to 15th November, 1919. Very close to a number of paintings and drawings done at St. Raphael in the summer of 1919 (Zervos, III, 385, 386, 389, etc.).

30 FEMME ASSISE DEVANT UNE FENETRE. 1919.
Lithograph. 6½ × 6¹³⁄₁₆ in. (20 × 17 cm.). G222; M ii.
The sitter is Olga Koklova, whom he had married in the previous year. This lithograph was done for the cover of the exhibition catalogue (see previous entry).

31 FEMME NUE ASSISE, II. 1920.
Drypoint on zinc. 2$\frac{11}{16}$ × 1$\frac{1}{2}$ in. (6·8 × 3·2 cm.). G59.

Two copies were printed by the artist on the back of invitation cards to the exhibition of negro and oceanic art at the Galerie Devambez in 1919, of which the print exhibited is one. A third copy was printed by Fort in 1930.

32 VALERY, Paul. *La Jeune Parque.* Paris (Nouvelle Revue Française), 1921.*
7$\frac{1}{8}$ × 5$\frac{1}{8}$ in. (18·1 × 13 cm.).
Edition of 525 copies with one lithograph (G224; M iv).

In 1915 Picasso began a series of highly realist shaded pencil portraits which have often been compared with the drawings of Ingres. We know of his interest in Ingres, as Fernande Olivier, his companion at the *Bateau-Lavoir*, has recorded that "ses goûts d'alors le portaient vers le Greco, Goya, les primitifs, et surtout vers Ingres, qu'il se plaisait à aller étudier au Louvre." He wanted to see, so he told Mahaut, "s'il peut encore dessiner comme tout le monde." The comparison with Ingres is also loosely extended to cover the drawings and prints of his classic period in pure line which he made during the next decade —ballet subjects, peasants, bathing women, and another series of outline portraits of artists, musicians and writers, including Radiguet, Valéry, Reverdy, Stravinsky and Breton. Cocteau, in his essay on Picasso (*Call to order*, pp. 246–7), says "Nothing is more absurd than to quote Ingres on every occasion that a pencil faithfully reproduces a model. It is enough to look closely at a drawing by Ingres to see that it crackles with little touches, and the bursting of witty bombs. But people always speak of Ingres when they see a pure line. No doubt the eye confounds the drawings of Ingres, and the paintings in which his line is never broken. While Picasso's drawings of 1916, called 'direct' or 'Ingres-like' are very little like those of Ingres, his drawings of 1917 (of me, Stravinsky and some dancers) bear no resemblance to Ingres at all." The etched and lithographed portraits shown here (nos. 38 and 45) must be included in this second group.

33 LA SOURCE. 1921; printed in 1929.
Drypoint and line-engraving on zinc. 7 × 9$\frac{1}{4}$ in. (17·8 × 23·8 cm.). G61, ii.

Probably drawing on his experiences in the museums of Rome, Naples and Pompeii which he visited in 1917, Picasso now began to work on a series of monumental "antique" figure-compositions which is typified in a large painting of 1921, usually called *Trois Femmes à la Fontaine* done at Fontainebleau in 1921 (Zervos, IV, 322), to which this print is related.

34 LE CAVALIER. 7th March 1921.
Lithograph. 7$\frac{11}{16}$ × 10$\frac{3}{4}$ in. (19·5 × 27 cm.). G228; M viii.

35 LES LUTTEURS. 8th March 1921.
Lithograph. 4$\frac{1}{2}$ × 7$\frac{11}{16}$ in. (10·8 × 19·5 cm.). G229; M ix.

36 SUR LA PLAGE (Two nudes). 8th March 1921.
Lithograph. 3$\frac{11}{16}$ × 8$\frac{5}{8}$ in. (10 × 22 cm.). G230; M x.

37 SUR LA PLAGE (Three nudes). 8th March 1921.
Lithograph. 4$\frac{5}{8}$ × 7$\frac{7}{16}$ in. (11 × 19 cm.). G231; M xi.

The above four lithographs were issued as a portfolio by the Galerie Simon in 1923. They are related to the drawings and pastels made at Juan-les-Pins in the summer of 1920 (Zervos, IV, 105–6, 161–78).

38 REVERDY, Pierre. *Cravates de Chanvre.* Paris (Editions Nord-Sud), 1922.*
8$\frac{3}{4}$ × 6$\frac{1}{4}$ in. (22·2 × 15·9 cm.).

Edition of 132 copies, of which 30 copies contain three etchings (G63–65) and the remainder only the portrait of Reverdy as a frontispiece.

39 LES TROIS FEMMES. 1922.
Etching on zinc. 6$\frac{1}{4}$ × 5$\frac{1}{8}$ in. (17·5 × 13 cm.). G68, iii.

The composition is identical, in reverse, with that of a painting called *Les trois Graces* of 1924 (reproduced in Barr, p. 131).

40 FEMME. 1922–23.
Etching on zinc. 4$\frac{5}{8}$ × 3$\frac{1}{8}$ in. (11·8 × 7·9 cm.). G99, i.

An example of the cubist device of combining full face and profile. At this date the straight lines and rectangles of cubism were often replaced by curves and forms associated with the name of Arp and described by Barr (p. 133) as "half-accidental shapes like those of lakes and clouds or like certain forms such as a liver or an amœba." This proof bears the artist's *bon à tirer*. The plate was, however, altered in the next state (see no. 41).

41 SECOND STATE of no. 40.
G99, ii.
Published in the first 56 copies of Christian Zervos, *Picasso. Œuvres*, 1920–26, Paris (Editions Cahiers d'Art), 1926.

Perhaps it was interest in these new curved shapes which accounted for their emphasis by means of the dark background added as a tint which appeared in this second state in spite of the fact that the first state received the artist's *bon à tirer*.

42 GROUPE DE TROIS FEMMES. 1922–23; printed in 1929.
Etching and drypoint on zinc. 7 × 5$\frac{1}{8}$ in. (17·8 × 13 cm.). G102, vi.

43 LES TROIS BAIGNEUSES, I. 1922–23.
Drypoint on zinc. 6⅞ × 5⅛ in. (17·5 × 13 cm.). G106.

A realistic treatment, in a classical style, of the human figure and of the subject of classical mythology has been a constant preoccupation of Picasso, stemming no doubt from his own Mediterranean origins. This is in particular true of his graphic work. He produced throughout the 'twenties and 'thirties a steady flow of etching (including his book-illustrations), usually in outline and mainly of the nude figure. In his paintings he was at the same time working on a parallel course in his synthetic cubist and later styles. There are several drawings of this subject (Zervos, V, 98–104).

44 LES TROIS BAIGNEUSES, III. 1922–23; printed in 1931.
Etching on zinc. 7⅛ × 5⅛ in. (18 × 13 cm.). G108, b. *Plate* 13.

45 BRETON, André. *Clair de Terre.* Paris (the author), 1923.•
11 × 7½ in. (27·9 × 19·1 cm.). *Plate* 12.
Edition of 240 copies, of which the first 40 contain a drypoint portrait of Breton.

Breton was the author of the first Surrealist manifesto of 1924. Picasso never accepted the doctrine of surrealism, with its emphasis on automatism and the subconscious, although he made his own use of its images (notably the metamorphoses resembling organic growth assembled in a seemingly haphazard way).

46 LA COIFFURE. 1923.
Lithograph. 10½ × 6⅝ in. (26·1 × 16·7 cm.). G234; M xiv.
Cf. Zervos, IV, 385, 387.

47 LA TOILETTE. 1923.
Lithograph. 10⅝ × 8 in. (27 × 20·4 cm.). G235; M xv.

48 FEMME ET ENFANT. 1923.
Lithograph. 7⅝ × 11⅜ in. (19·5 × 29 cm.). G236; M xvi.
Cf. Zervos, IV, 451, 452.

49 FEMME ASSISE. 1924.
Lithograph. 11⅝ × 8½ in. (29·5 × 21 cm.). G239; M xix.

50 MATERNITE. 1925.
Etching. 19¼ × 19½ in. (49·5 × 48·9 cm.).
Not published until 1955. Not in Geiser.

51 TETE DE FEMME. 1925.
Lithograph. 5 × 4½ in. (12·7 × 11·5 cm.). G240; M xx.

An edition of 100 copies issued as a supplementary plate for the first 100 copies of *Picasso, Dessins*, by Waldemar George (Paris, 1926). The black drawn in chalk on stone; the white lines done with a scraper in the manner of wood-engraving.

52 SCENE D'INTERIEUR. 1926.
Lithograph. 8⅝ × 11 in. (22·3 × 28 cm.). G241; M xxi.

53 LA LECTURE. 1926.
Lithograph. 12⅝ × 9⅝ in. (32·7 × 24·5 cm.). G242; M xxii. *Plate* 14.

54 LES TROIS AMIES. 1927.
Etching. 16⅜ × 11⅝ in. (41·6 × 29·8 cm.). G117, b.
Cf. Zervos, VI, 1434, etc.

55 BALZAC, Honoré de. *Le Chef d'Œuvre Inconnu.* Paris (Vollard) 1931.•
12⅝ × 10 in. (32·4 × 25·4 cm.).

Edition of 340 copies with 13 etchings (G123–135) and 67 drawings by Picasso, the latter cut on wood by Georges Aubert. The first 65 copies have an extra set of plates. The plates were also issued in a folder, in an edition of 99 copies. See also nos. 56 and 57.
In addition to the etchings in the classical style there are 67 woodcuts—cubist, classical and calligraphic. Of the last group there are 16 taken from a sketchbook of 1924 filled with drawings consisting of lines and dots—a kind of abstract doodle in which a figure is sometimes vaguely suggested. *Cf.* Zervos, V, 276, etc.

56 TAUREAU ET CHEVAL. 1927.•
Etching. 7⅛ × 11 in. (18·1 × 27·9 cm.). G125. b. *Plate* 17.
Plate iii from Balzac's *Le Chef d'Œuvre Inconnu* (see no. 55). From one of 99 copies of a supplementary issue of the plates only.

The confrontation of bull and horse, an image which is the birthright of any Spaniard, is a recurring theme in Picasso's art. The bull, strong and aggressive, and the horse, vulnerable and gentle, can be read as symbols of the rivalry between male and female or the struggle between evil and good. This symbolism reappears with the utmost intensity in two of Picasso's most striking allegories—the etching *Minotauromachy* (see no. 174), and the famous mural *Guernica*. *Cf.* Zervos, V, 143–6.

57 PEINTRE ET MODELE TRICOTANT. 1927.•
Etching. 7⅛ × 11 in. (19·4 × 27·9 cm.). G126, b.
Plate iv from Balzac's *Le Chef d'Œuvre Inconnu* (see no. 55).

In this illustration to Balzac's story of the painter and his model (a theme to which Picasso has returned again and again) the portrait on the easel, which in the story grows less recognisable as the painter and his sitter grow older, has become a pure abstraction. It marks Picasso's

gradual move towards a more stylised expression in his outline classical designs, and is a transition between his bathing women of five years earlier and the designs for the Ovid of three years later, where the degree of distortion is even more marked.

58 VISAGE. 1928.
Lithograph. 8 × 5$\frac{1}{16}$ in. (20·4 × 14·2 cm.). G243; M xxiii.

An illustration (probably a self-portrait) published in 120 copies of André Level's *Picasso*, Paris (Crès), 1928. There was also an edition of 100 copies of the lithograph.

59 LITHOGRAPHIC STONE from which no. 58 was printed, cancelled as is customary.

60 FIGURE ET PROFIL. 1928.
Lithograph. 8$\frac{1}{16}$ × 4$\frac{7}{8}$ in. (21·8 × 12·4 cm.). G245; M xxv.

Only three proofs known. The inking of the background is faulty. *Cf.* Zervos, VII, 124.

61 FIGURE. May 1929.
Lithograph. 9$\frac{1}{8}$ × 5$\frac{7}{16}$ in. (23·7 × 13·8 cm.). G246; M xxvi. *Plate* 15.

Issued as a supplement (300 copies) to the review *Le manuscrit autographe*, no. 21, May–June 1929. One of Picasso's many post-cubist inventions was a series of strange metamorphic figures with clear three-dimensional modelling, which he began in 1927. These owe something to the surrealist work of Tanguy and Miro, and this lithograph may be compared with Henry Moore's bone-like "sculptural objects" and *Standing Figure* of 1950. It is related to the paintings and drawings of a bather in front of a beach hut, done at Cannes in 1927 (Zervos, VII, 84–109) and at Dinard in 1929 (Zervos, VII, 252–6).

61a THREE FIGURES. 1929(?).
Etching with collage. 4$\frac{11}{16}$ × 3$\frac{1}{8}$ in. (12·6 × 9·2 cm.).

This unrecorded etching is related to the drawings and paintings of the Dinard period.

62 LE PEINTRE ET SON MODELE. 1930.
Lithograph. 9$\frac{1}{8}$ × 11$\frac{1}{8}$ in. (23·2 × 28·9 cm.). G247; M xxvii.

Included in the first 50 copies of Eugenio d'Ors *Pablo Picasso*, Paris (Editions des Chroniques du Jour), 1930.

63 MORT D'ORPHEE. 16th September 1930.*
Etching. 12$\frac{1}{2}$ × 8$\frac{5}{8}$ in. (31·1 × 22·2 cm.). G174, ii.

The second version of an unpublished plate for Book XI of the *Metamorphoses* by Ovid, published in 1931 by Skira at Lausanne. Edition of 145 copies, of which 30 have marginal sketches (remarks) in bistre in five copies, and in black in 25 copies. There are 30 etchings (G143–172), and a further 19 plates (G173–191) were etched but not used. Geiser states that no copy is known of this state with the marginal remark.

64 HERCULE TUE LE CENTAURE NESSUS. 20th September 1930.*
Etching. 12$\frac{1}{2}$ × 8$\frac{5}{8}$ in. (31·1 × 22·2 cm.). G160, ii, b.
Plate for Book IX of the *Metamorphoses* of Ovid.

The style is still that of classical realism in outline, but the distortion has become more pronounced and the tension of the drawing is greater.

65 DEUX FEMMES NUES. 30th September 1930.
Etching. 9$\frac{13}{16}$ × 7$\frac{1}{16}$ in. (25 × 18·2 cm.). G199, b.

66 SUARES, André. *Hélène chez Archimède.* Paris (Nouveau Cercle Parisien du Livre), 1955.*
17$\frac{5}{8}$ × 12$\frac{7}{8}$ in. (44·1 × 32·7 cm.).

Edition of 240 copies, of which 100 have two extra sets of the plates, one on blue and one on yellow paper. 21 plates from designs by Picasso, done in 1931, engraved on wood by Georges Aubert.

67 DEUX FEMMES NUES DANS UN ARBRE. 4th July 1931.
Etching. 14$\frac{3}{8}$ × 11$\frac{3}{8}$ in. (36·5 × 28·7 cm.). G204.

One of the three proofs mentioned by Geiser. An edition of 100 copies (not listed by Geiser) was issued some years later.

68 CHEVAL MOURANT ENTOURE D'UNE FAMILLE DE SALTIMBANQUES. 7th July 1931.
Etching. 8$\frac{3}{4}$ × 12$\frac{1}{8}$ in. (22·2 × 30·8 cm.). G206.

The Vollard Suite

Although this splendid set of prints covers a period of seven years, 63 of them were etched during the spring of 1933 in an outburst of activity which even for Picasso was remarkable, and is probably unparalleled in the history of print-making. It is usually implied that the publisher Vollard placed a commission for these 100 plates; but it appears that from about 1927 onwards Vollard acquired a large number of plates from Picasso as they were done, as well as a few earlier plates. Thirteen were used for *Le Chef d'Œuvre Inconnu* (see no. 55). Some have only recently been retrieved (G39, 60, 68, 106 and nos. 50 and 206 in this catalogue). The remainder amounted to 97 plates, and the set was brought up to a total of 100 by the addition in 1937 of three portraits of Vollard. The

Plates

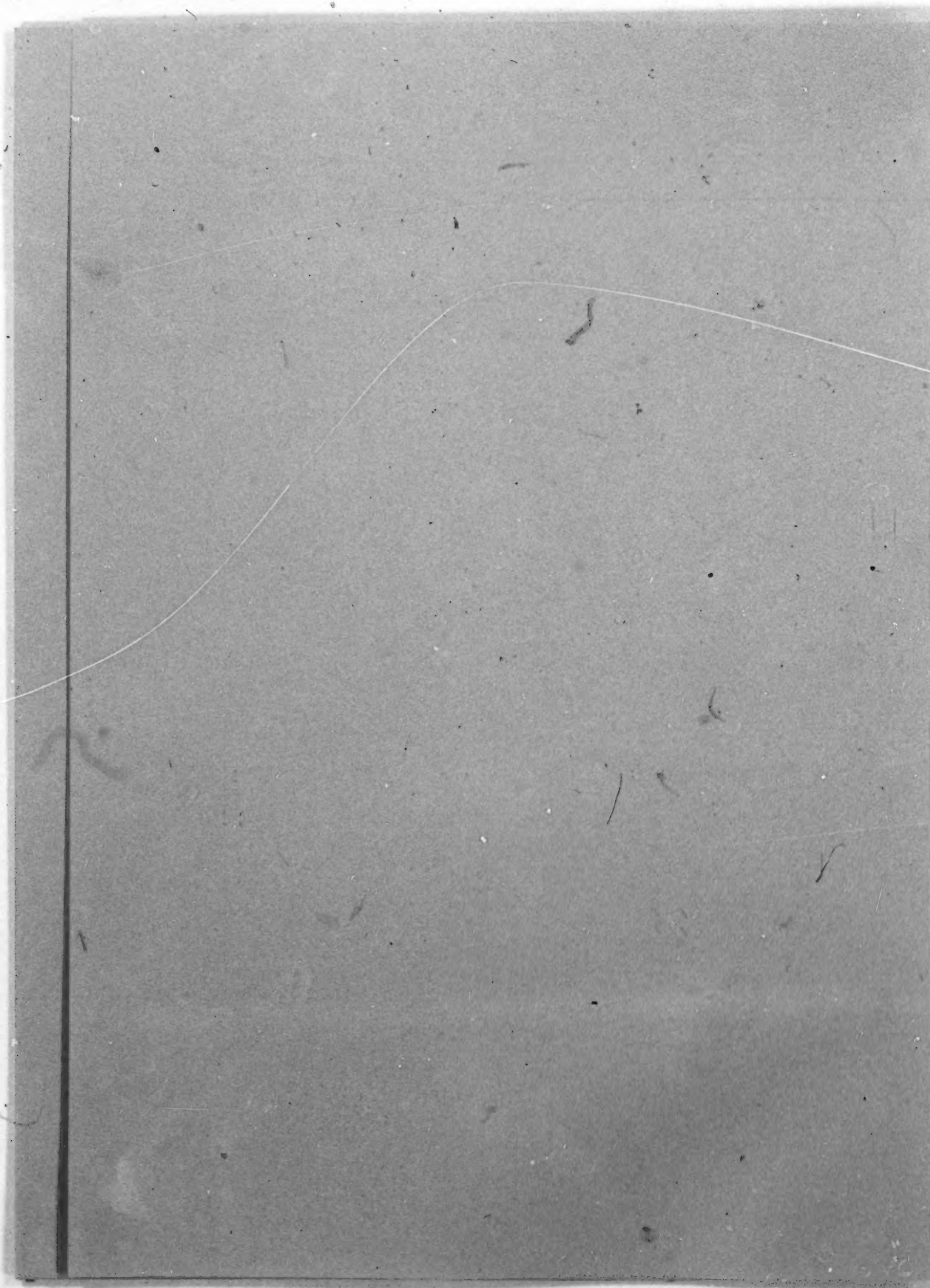

Plate 1. Le repas frugal. 1904. (1)

Plate 2. Tête de femme, de profil. 1905. (6)

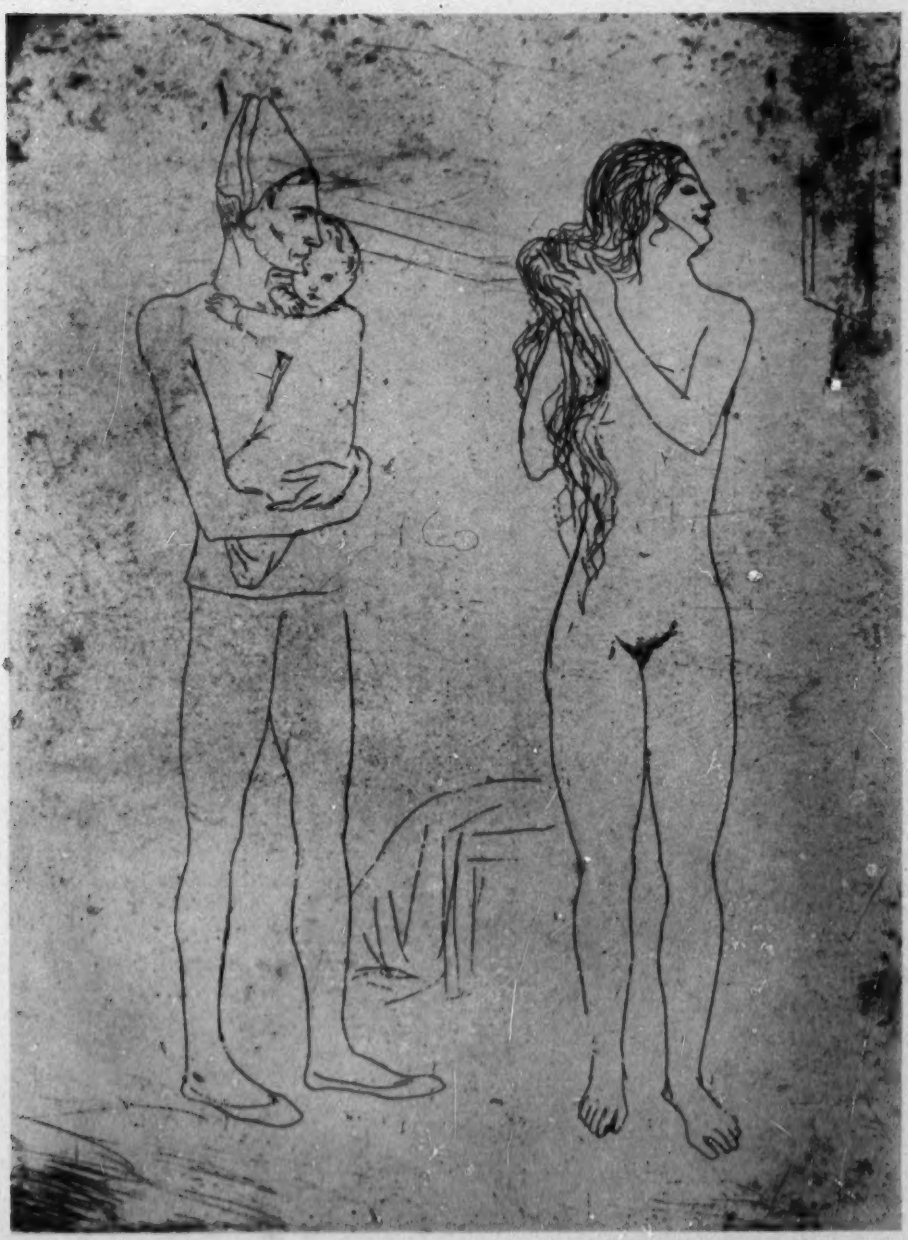

Plate 3. La toilette de la mère. 1905. (10)

Plate 4. Nue debout, II. 1906–7. (14)

Plate 5. Buste de jeune femme. 1906. (13)

Plate 6. Nature morte, compotier. 1909. (16)

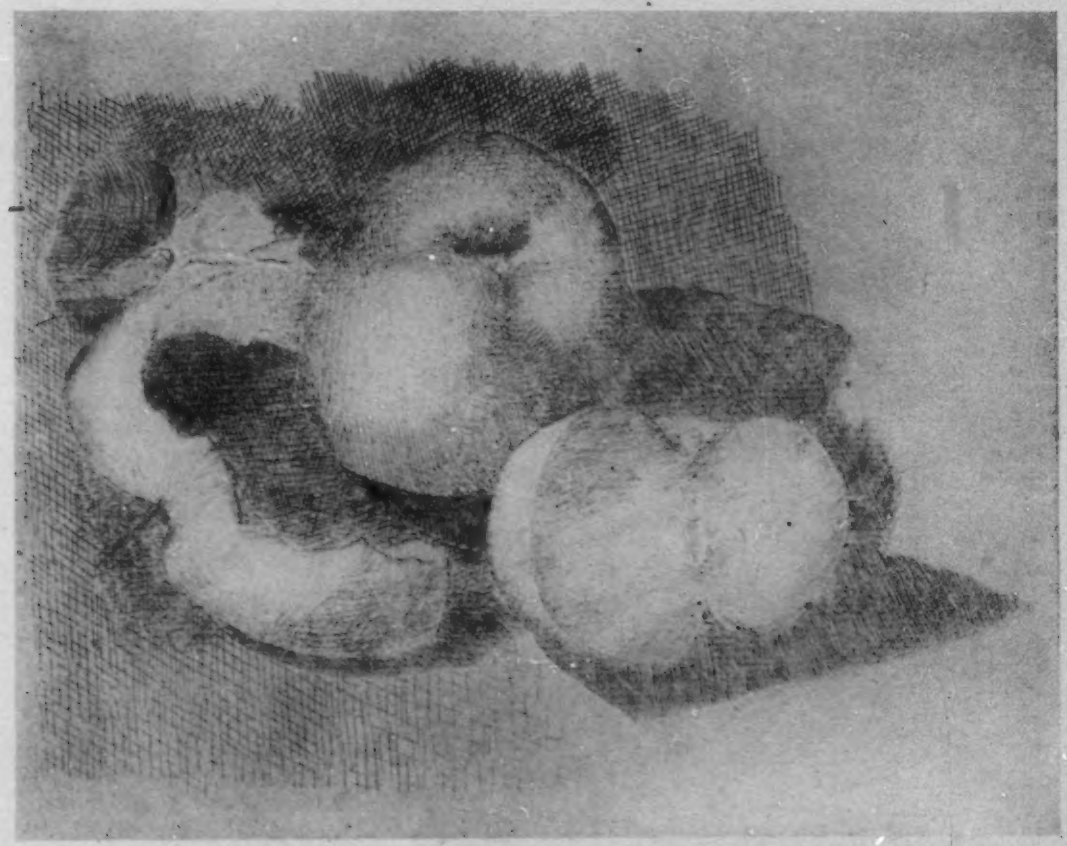

Plate 7. Pommes. 1914. (22)

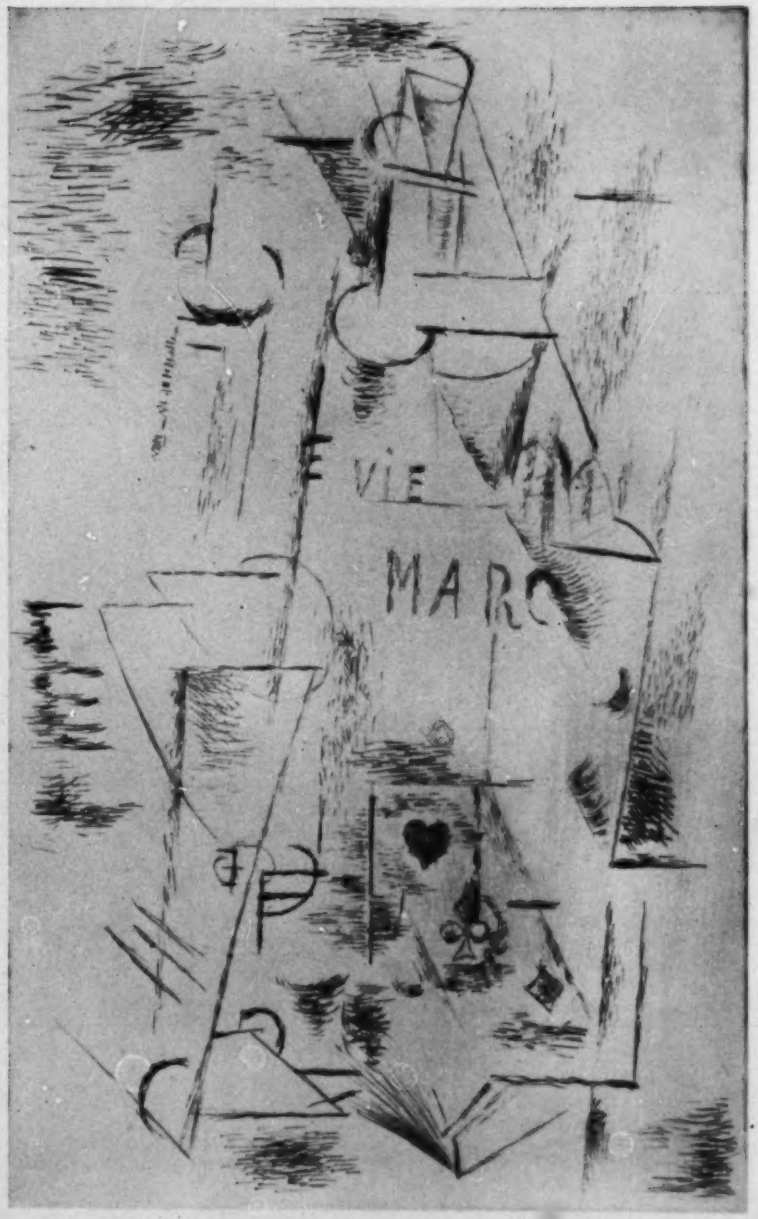

Plate 8. Nature morte, bouteille. 1912 (19)

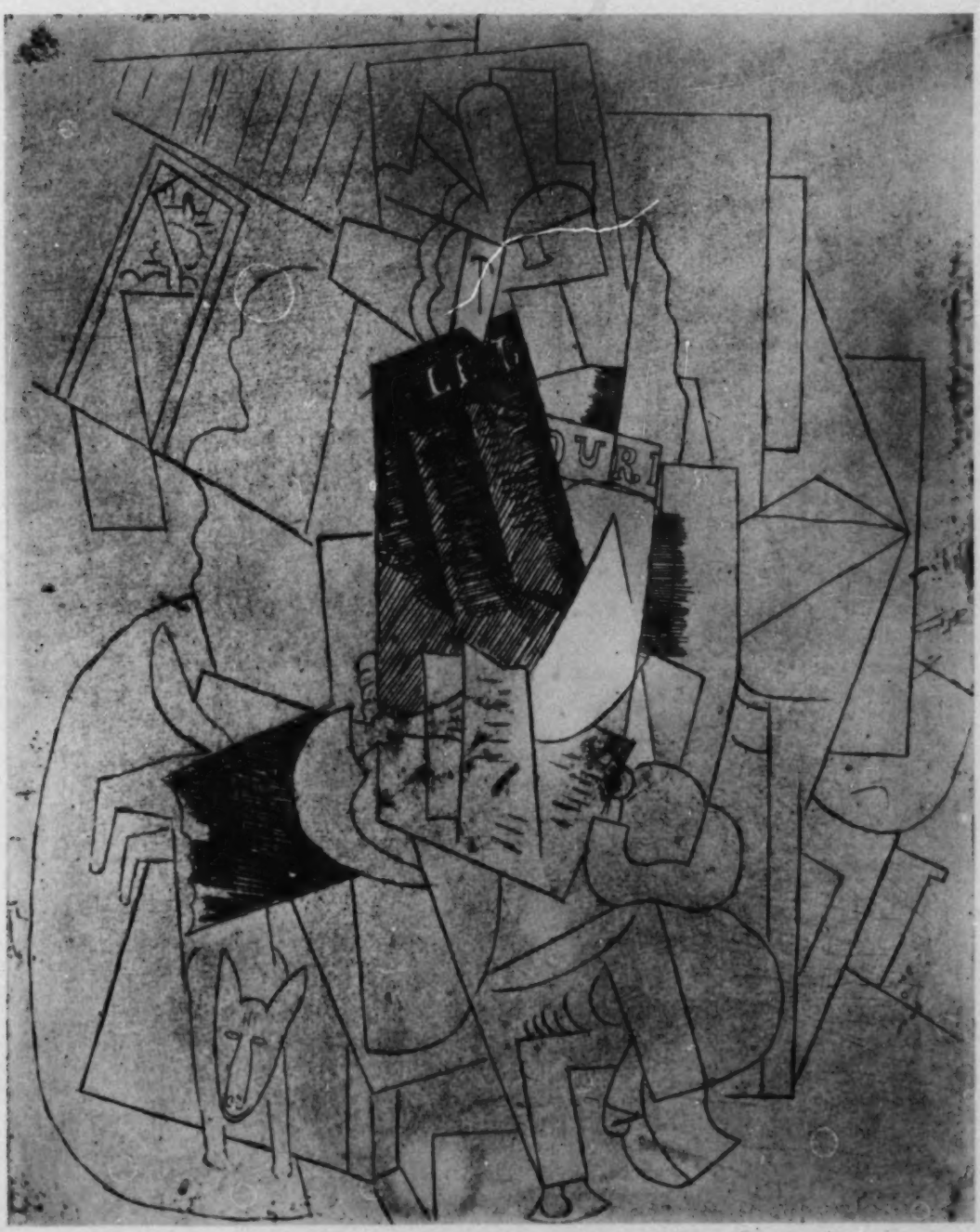

Plate 9. L'homme au chien. 1914. (23)

Plate 10. Arlequin. (Illustration to M. Jacob, *Le Cornet à Dés*, 1917) (27)

Plate 11. Pierrot. (Illustration to M. Jacob, *Le Phanérogame*, 1918) (28)

Plate 12. Portrait d'André Breton. (Frontispiece to A. Breton, *Clair de Terre*, 1923) (45)

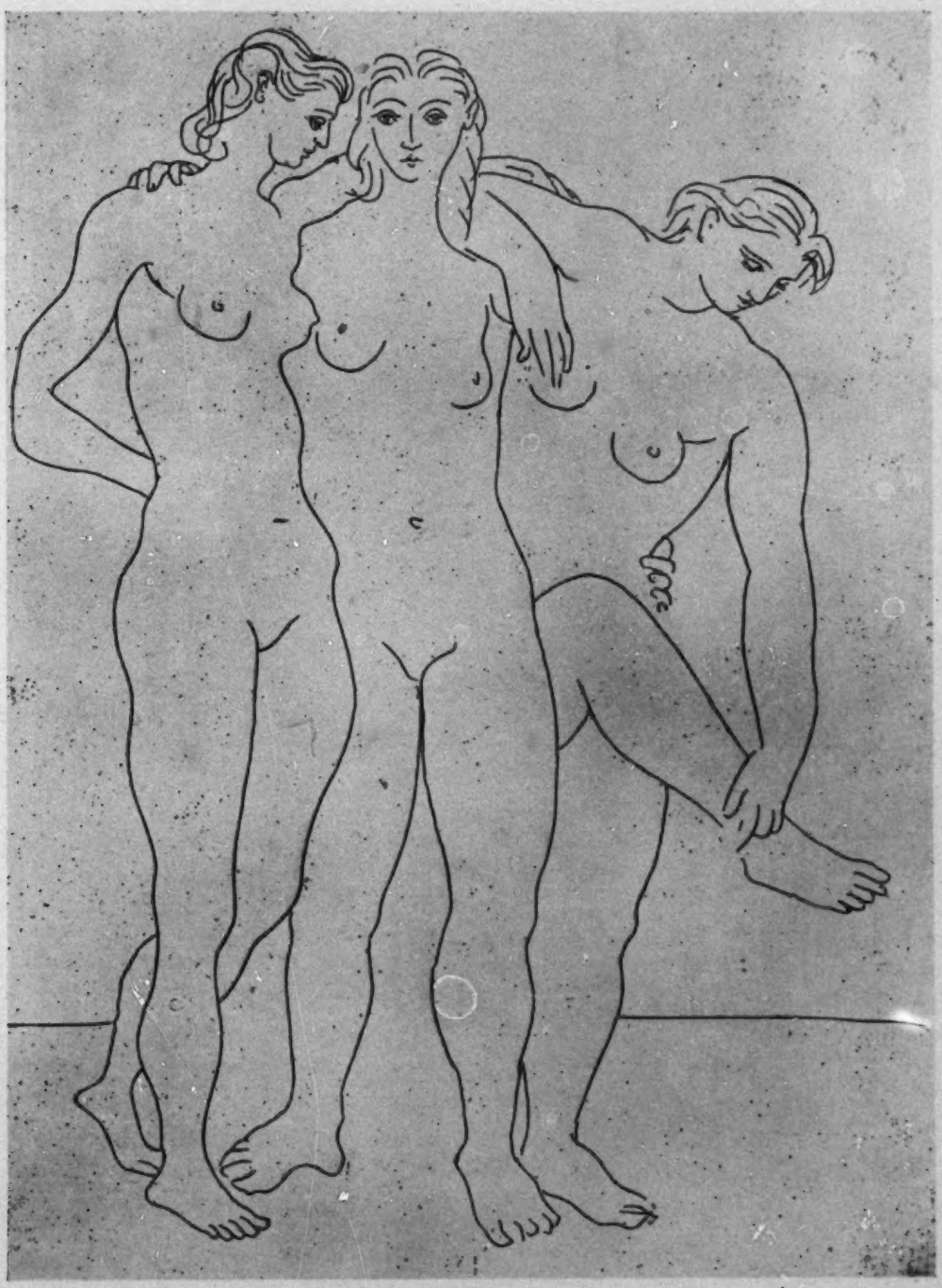

Plate 13. Les trois baigneuses, III. 1922–23. (44)

Plate 14. La lecture. 1926. (53)

Plate 15. Figure. 1929. (61)

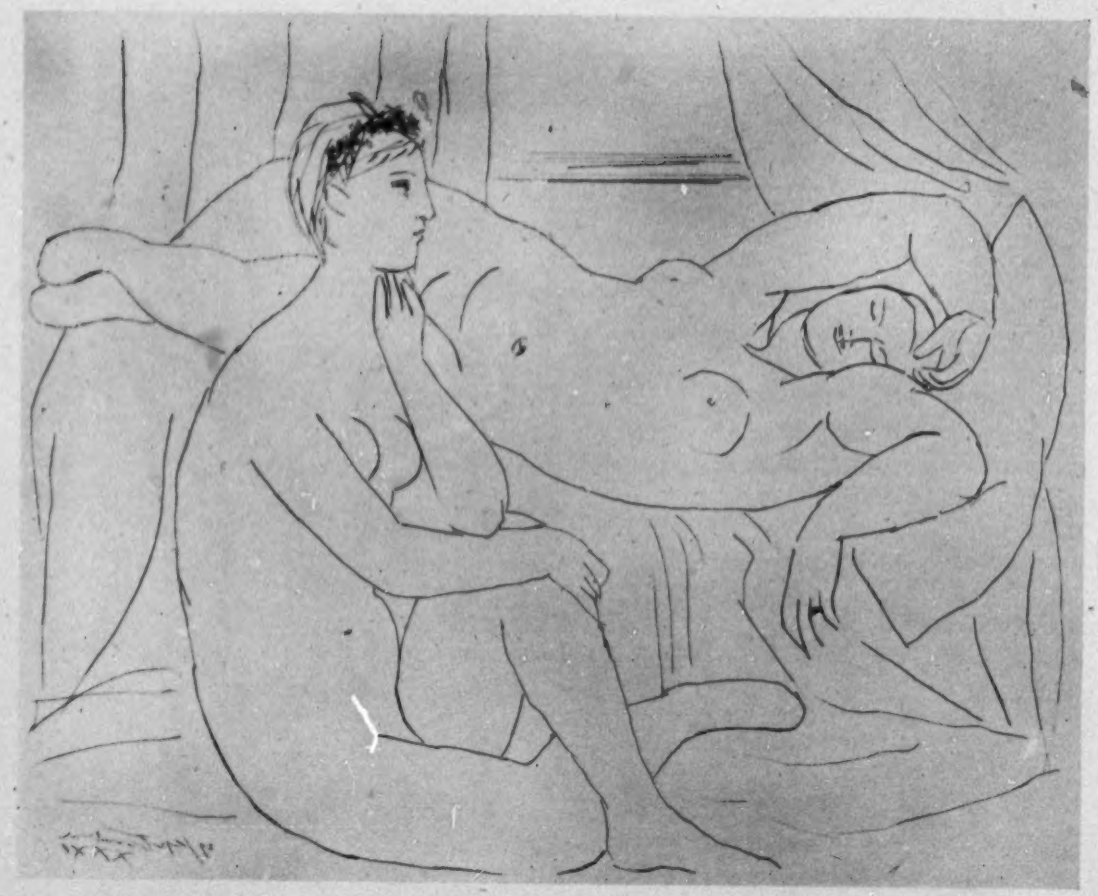

Plate 16. Two nudes resting. 1931. (78)

Plate 17. Taureau et cheval. 1927. (Illustration to H. de Balzac, *Le Chef d'Œuvre Inconnu*, 1931) (56)

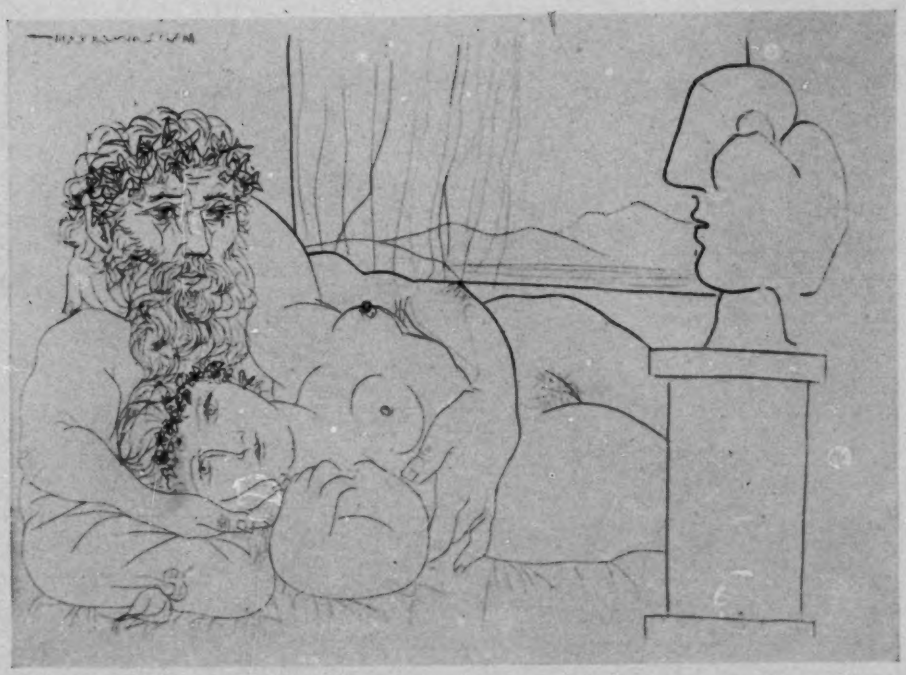

Plate 18*a*. Sculptor and model resting. 1933. (101)

Plate 18*b*. Sitting girl and sleeping minotaur. 1933. (134)

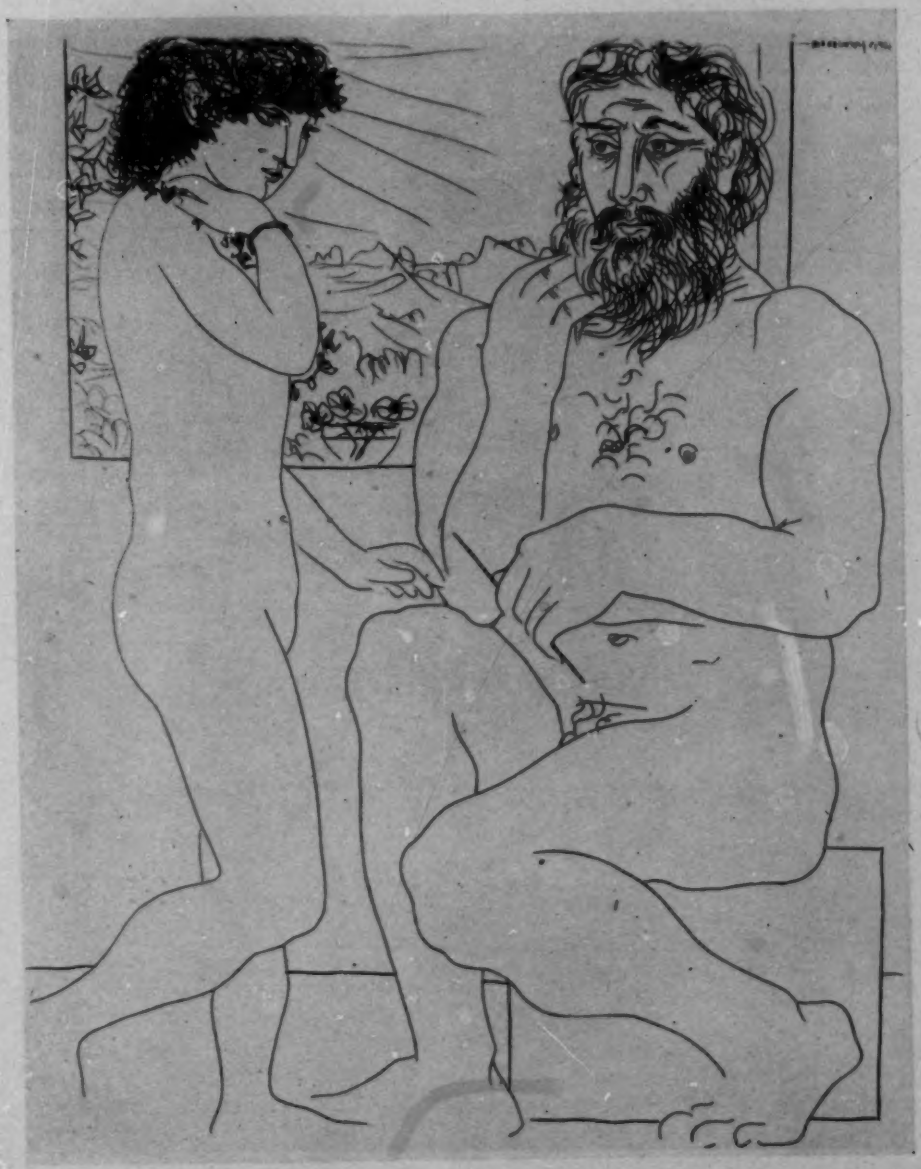

Plate 19. Sculptor and standing model. 1933. (107)

Plate 20. Sculptor and model with sculpture of seated nude. 1933. (119)

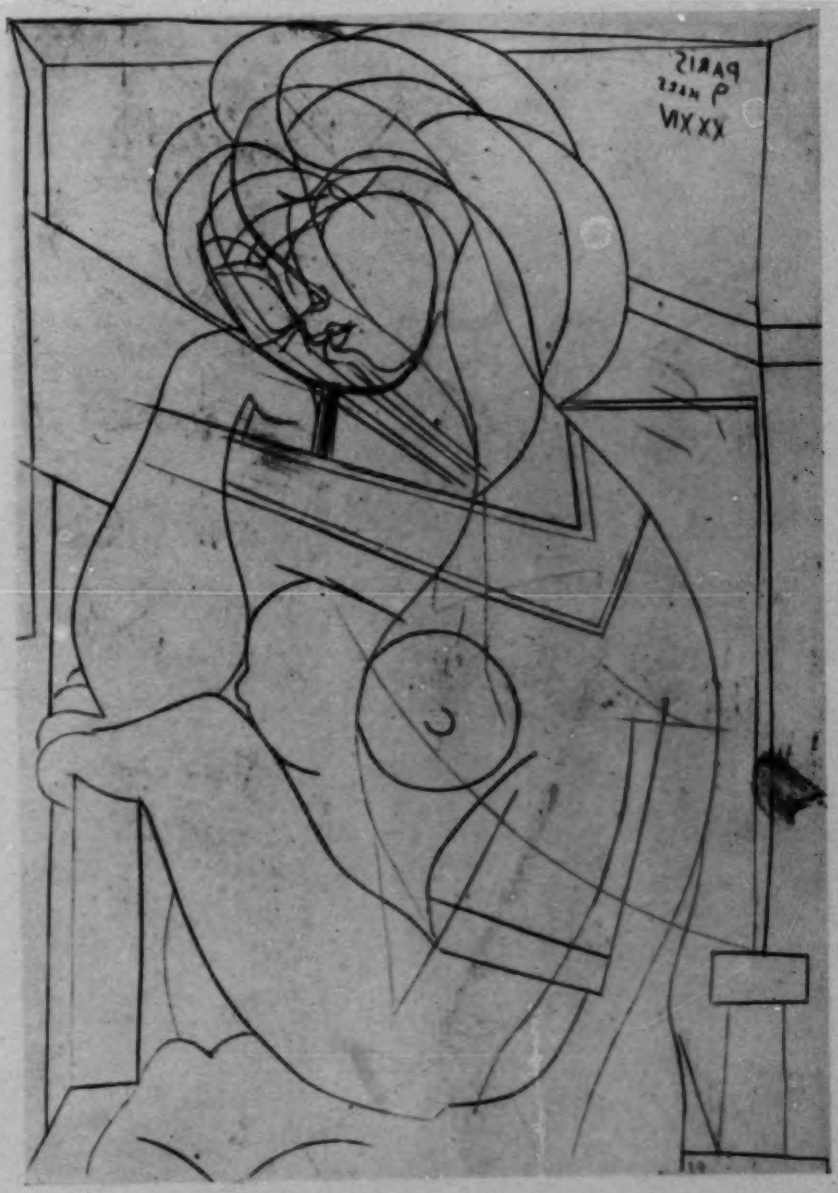

Plate 21. Half-length seated nude. 1934. (153)

Plate 22. Sculptor, half-length, with wreathed bust. 1933. (88)

Plate 23. Young sculptor with portrait bust. 1933. (86)

Plate 24. Nude draped and nude with hat. 1934. (123)

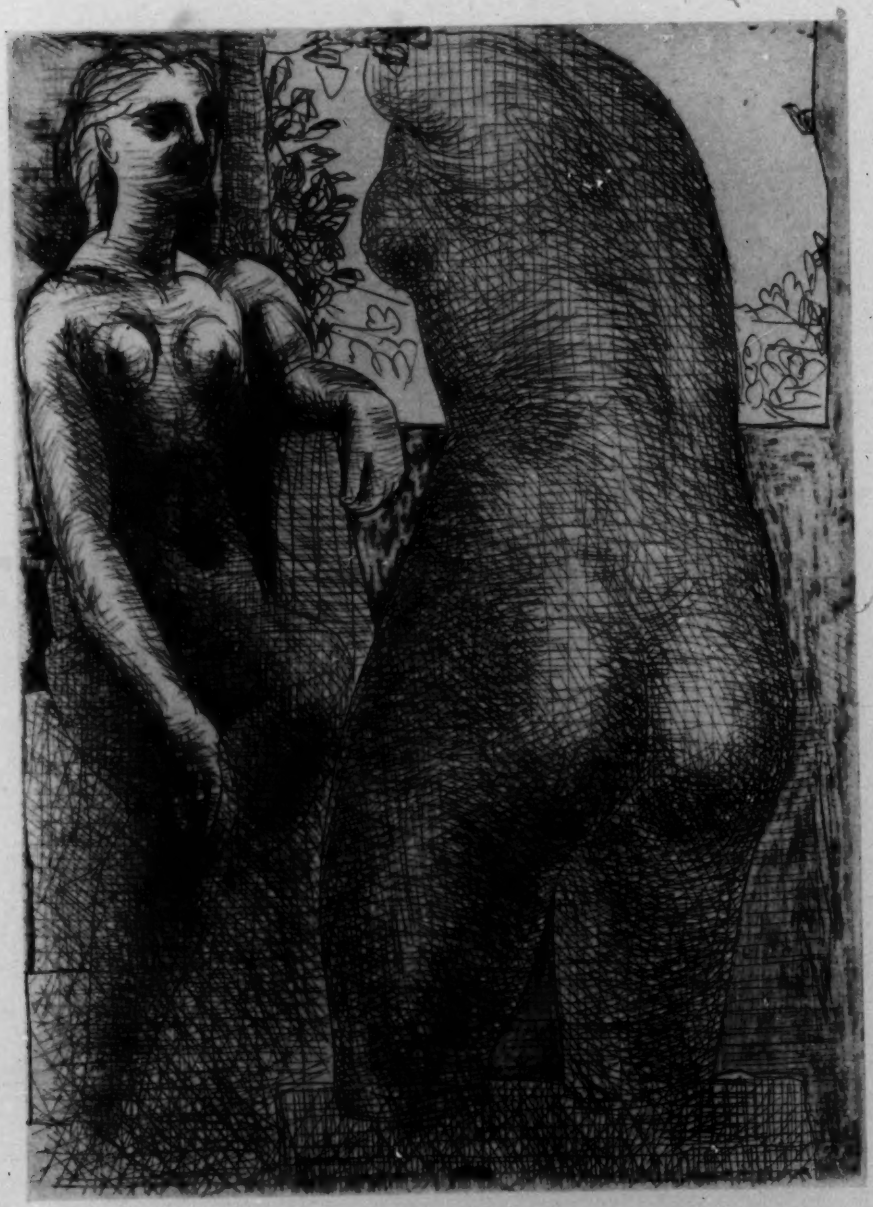

Plate 25. Model and female torso. 1933. (112)

Plate 26. Sueño y mentira de Franco. 1937. (183)

Plate 27. Minotauromachie. 1935. (174)

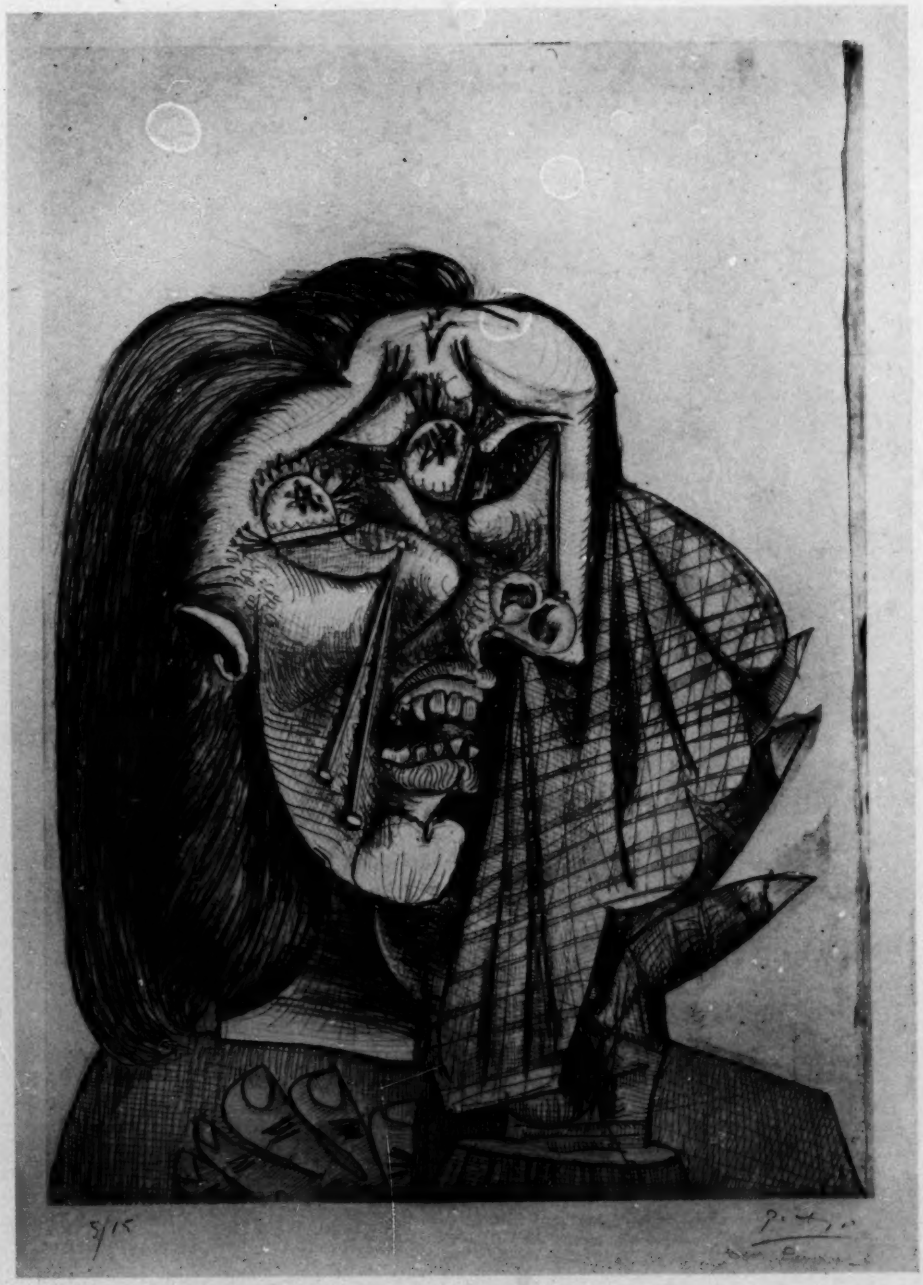

Plate 28. La femme qui pleut. 1937. (185)

Plate 29. Bull, horse and female matador. 1934. (156)

Plate 30. Tête d'un homme et d'une femme voilée. (Illustration to Ovid, *Les Metamorphoses*, 1931)

Plate 31. La langouste. 1936. (Illustration to Buffon, *Histoire Naturelle*, 1942) (181)

Plate 32. Tête de femme, IV. 1939. (196)

Plate 33. Femme au tambourin. 1938. (192)

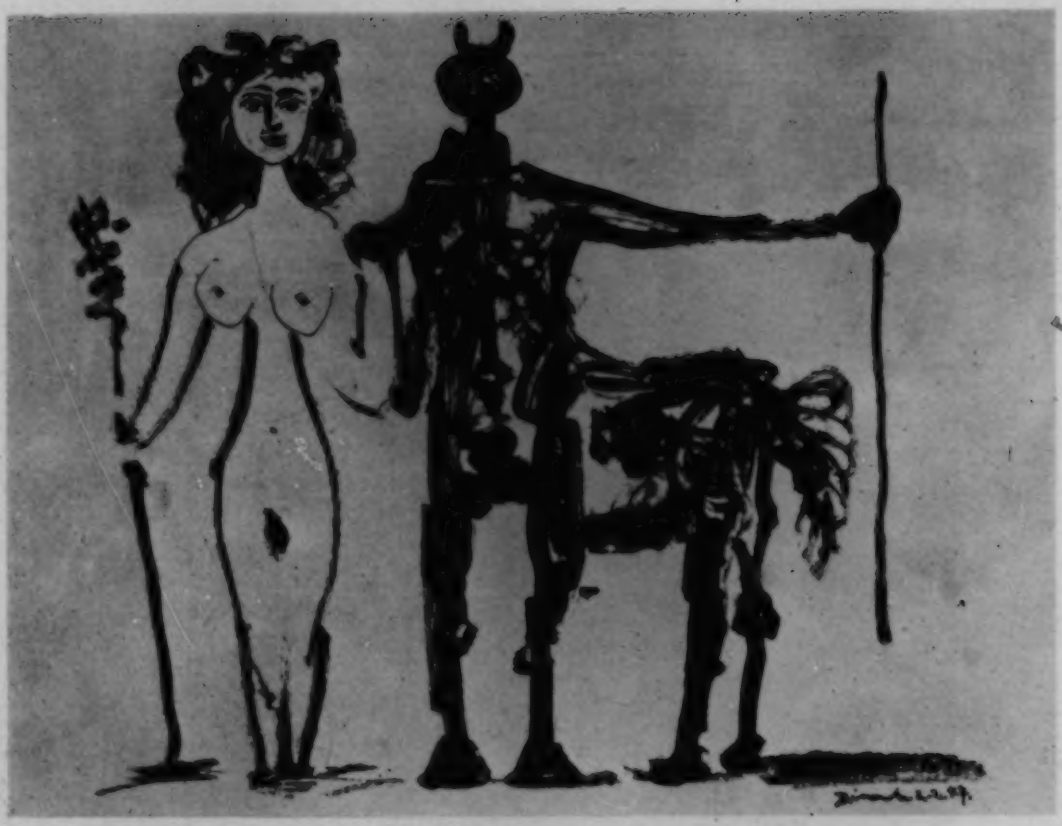

Plate 34. Centaur et bacchante. 1947. (240)

Plate 35. Les pipaux. 1946. (229)

Plate 36. Femme assise et dormeuse. 1947. (268)

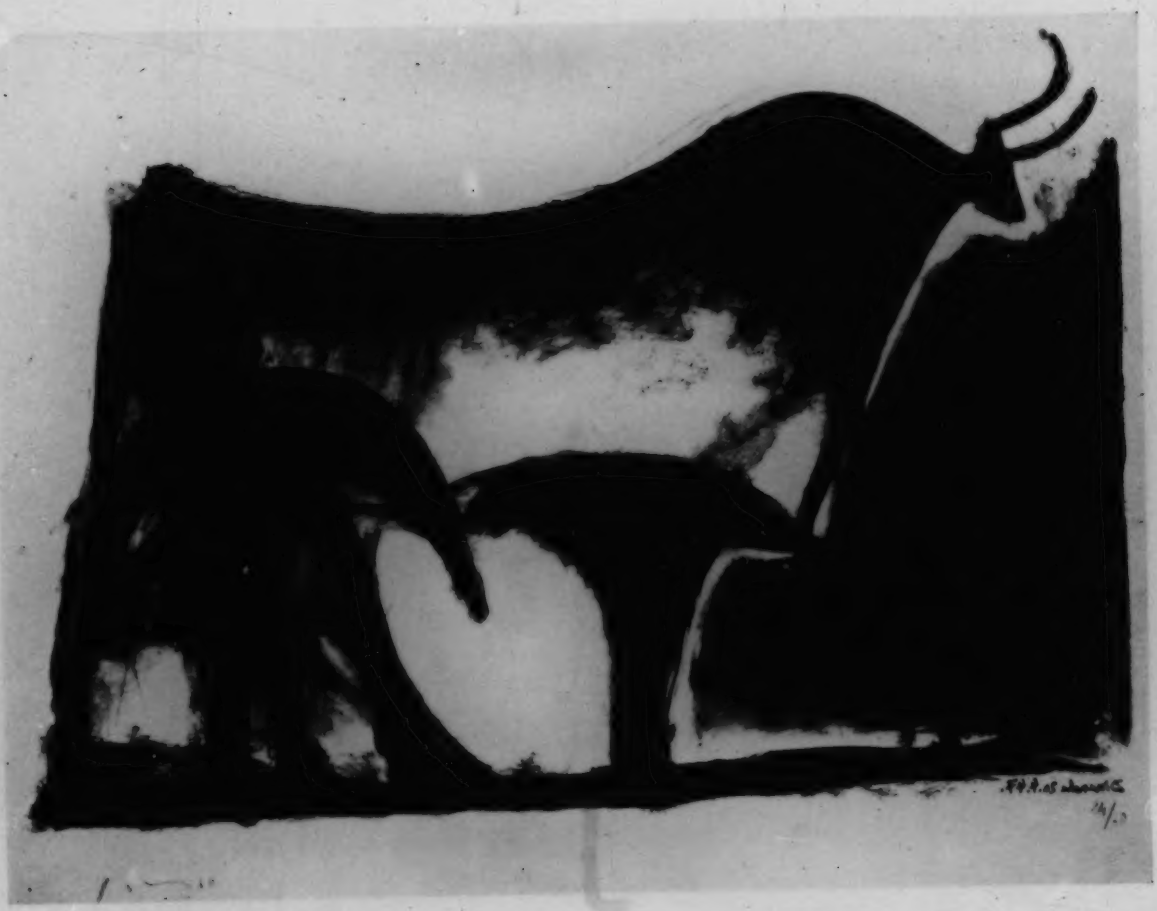

Plate 37. Le taureau noir. 1947. (262)

Plate 38*a*. Pigeon sur fond gris. 1947. (243)

Plate 38*b*. La poule. 1952. (330)

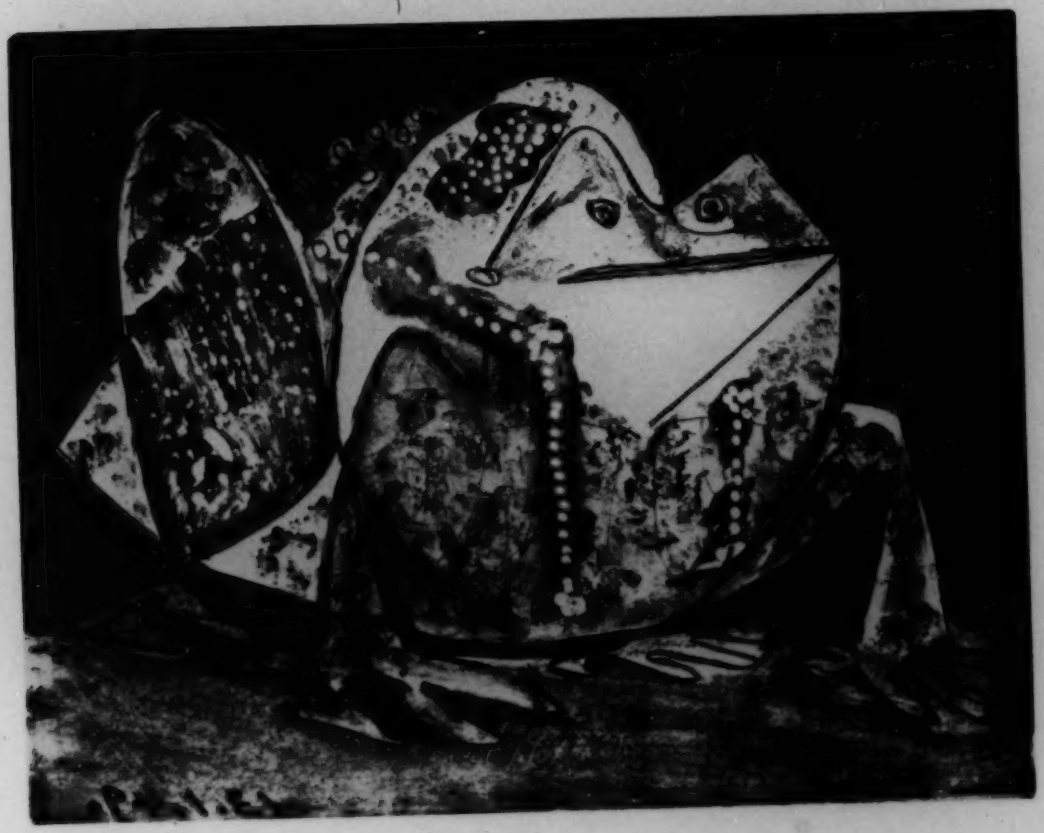

Plate 39. Le crapaud. 1949. (291)

Plate 40. Tête de nègre. (Illustration to Aimé Césaire, *Corps Perdu*, 1950) (311)

Plate 41. Tête de femme. (Illustration to Gongora, *Vingt Poèmes*, 1948) (277)

Plate 42. David et Bathsabée. 1949. (257)

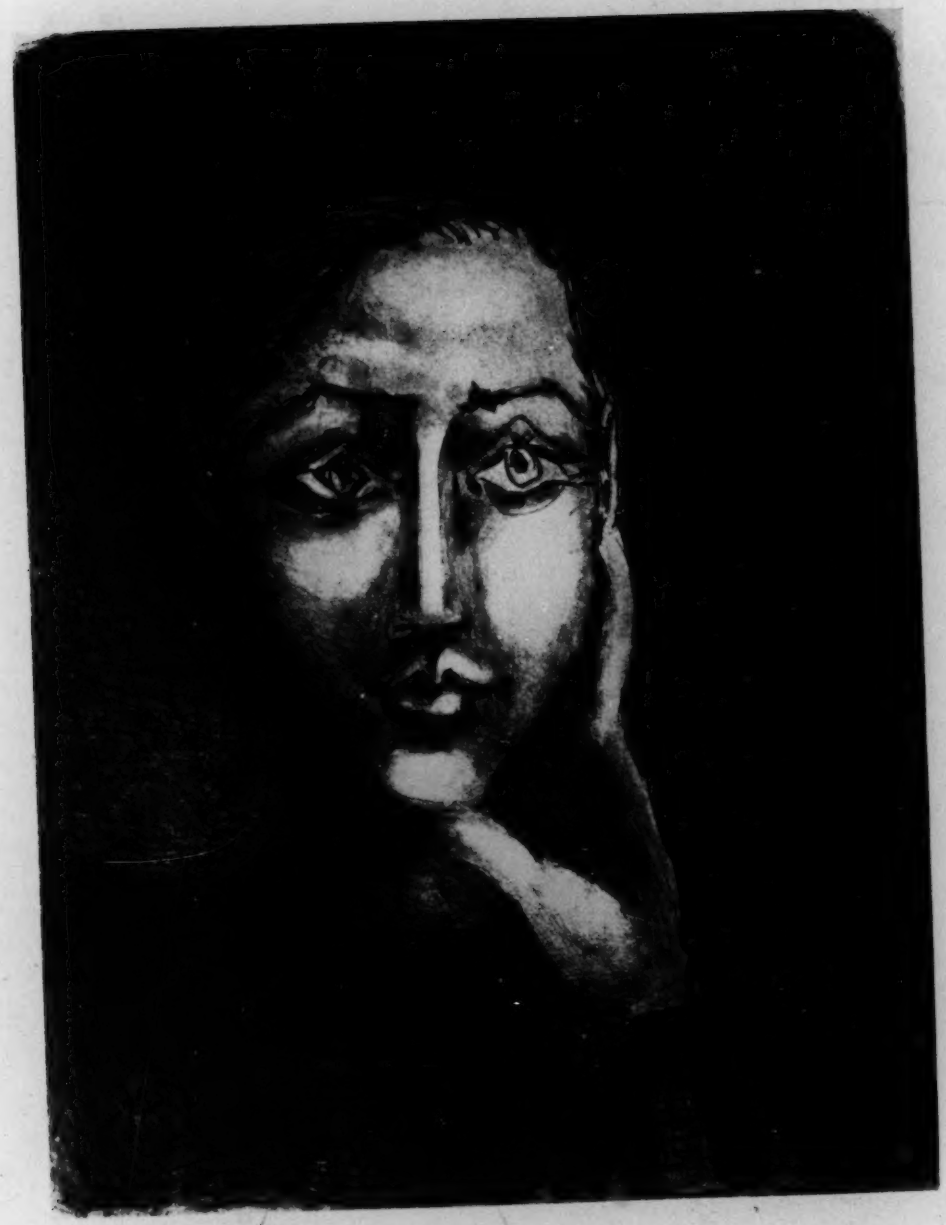

Plate 43. Françoise au fond gris. 1950. (316)

Plate 44. Paloma et sa poupée. 1952. (334)

Plate 45. Tête de femme au chignon. 1953. (335)

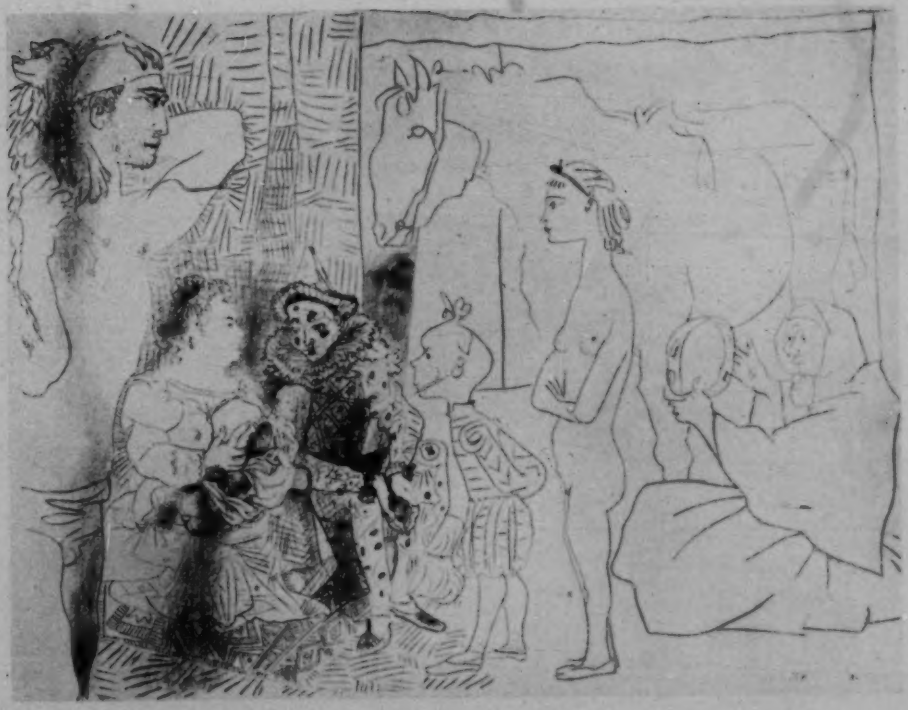

Plate 46*a*. La famille du saltimbanque. 1954. (342)

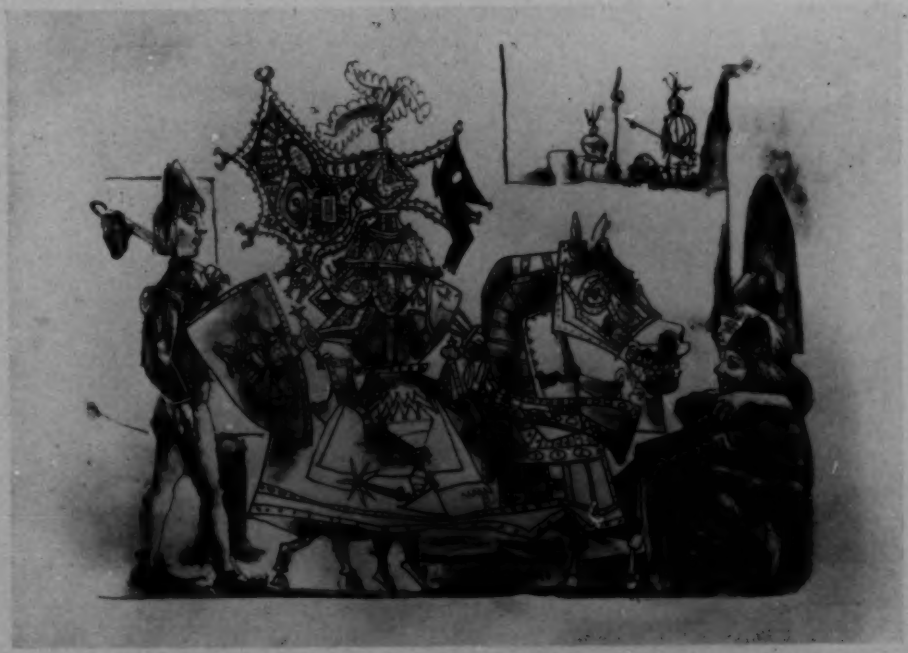

Plate 46*b*. Jeux de pages. 1951. (320)

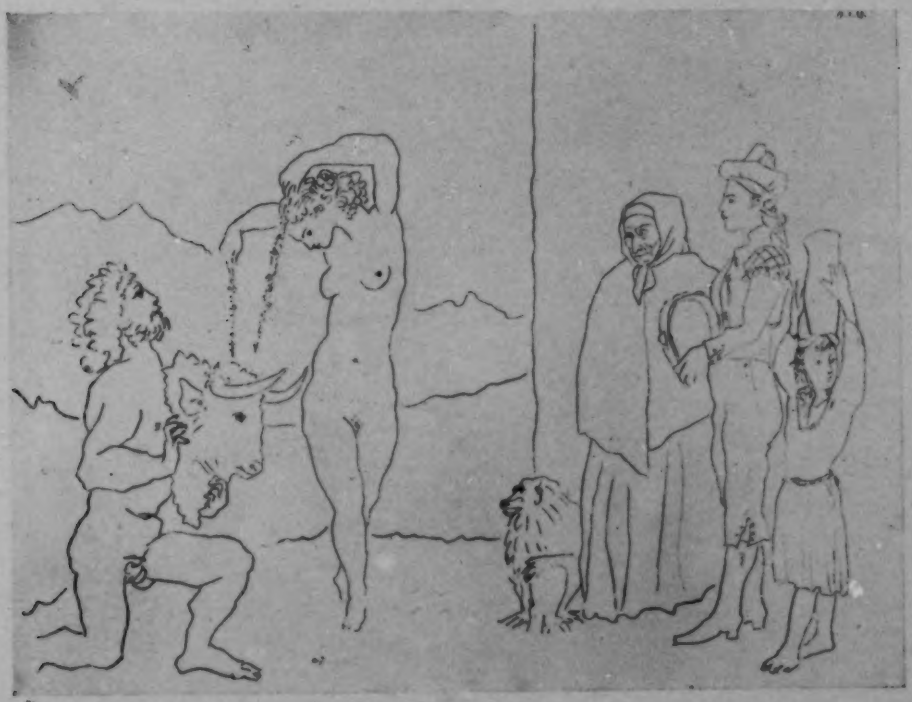

Plate 47*a*. La danse des banderilles. 1954. (341)

Plate 47*b*. Danses. 1954. (340)

Plate 48. Torse de femme. 1955. (351)

edition consists of 303 copies printed by Lacouribre, of which three were on vellum (signed in red ink by Picasso), 50 on large paper without a watermark, and 250 on small paper with watermark *Picasso* or *Vollard*. In general the subject-matter is classical and mythological and the treatment is representational. The series consists apart from 27 miscellaneous plates, of the following groups: (i) *L'Atelier du Sculpteur*, 46 plates; (ii) *Le Viol*, 5 plates; (iii) *Le Minotaure*, 11 plates; (iv) *Rembrandt*, 4 plates; (v) *Le Minotaure Aveugle*, 4 plates.

The titles given here are only for the purpose of identification and are not given by the artist or publisher. The order in which they appear is chronological.

69 NUDE WITH CIRCLET OF FLOWERS. 13th September 1930.
Etching. 8⅜ × 6¾ in. (22·6 × 17·2 cm.). G192.

70 NUDE CROWNING HERSELF WITH FLOWERS. 16th September 1930.
Etching. 8⅜ × 6¾ in. (22·6 × 17·2 cm.). G195.

71 THE BATH. 17th October 1930.
Etching. 10¼ × 7⅛ in. (25·7 × 18 cm.). G201.

72 NUDE SEATED IN FRONT OF A CURTAIN. 3rd April 1931.
Etching. 10¼ × 7⅛ in. (26·7 × 18 cm.). G202.

73 MAN AND FEMALE NUDE. 20th June 1931.
Drypoint. 14⅛ × 11⅝ in. (36·6 × 29·6 cm.). G203, ii.

74 NUDE WITH A STATUE. 4th July 1931.
Etching. 12⅛ × 8⅝ in. (31·3 × 22·1 cm.). G205.

75 TWO SCULPTORS WITH A STATUE. 9th July 1931.
Etching. 8½ × 12 in. (21·5 × 30·5 cm.). G207.

76 SEATED NUDE WITH KNEE BENT. 9th July 1931.
Etching. 12⅛ × 8⅝ in. (31·2 × 22·1 cm.). G208.

77 THE RAPE. 9th July 1931.
Etching. 8½ × 12½ in. (21·6 × 30·7 cm.). G209.

78 TWO NUDES RESTING. 19th September 1931.
Drypoint. 11⅝ × 14½ in. (30 × 36·5 cm.). G210.
Plate 17.

79 PIPING FAUN WITH THREE NUDES. 21st July 1932.
Drypoint. 11⅝ × 14½ in. (29·7 × 36·7 cm.). GC, pl. 68.

I. L'ATELIER DU SCULPTEUR

Of all Picasso's variations on a theme these are the most sustained and exhaustive. One is reminded of Bach's *Kunst der Fuge*. In the previous year he had concentrated on sculpture in his studio at Boisgeloup, and the colossal female heads which he modelled appear in these etchings.

80 TWO SCULPTORS, TWO MODELS AND SCULPTURE. 20th March 1933.
Etching. 7⅝ × 10½ in. (19·4 × 26·7 cm.). ZC, pl. 27.

81 TWO CLOTHED MODELS AND SCULPTURED HEAD. 21st March 1933.
Etching. 10½ × 7½ in. (26·7 × 19·3 cm.). GC, pl. 71.

82 MODEL WITH PICTURE AND SCULPTURED HEAD. 21st March 1933.
Etching. 10⅝ × 7⅜ in. (26·8 × 19·4 cm.). GC, pl. 72.

83 SCULPTOR WITH BOWL; CROUCHING MODEL AND SCULPTURED HEAD. 21st(?) March 1933.
Etching. 10½ × 7⅜ in. (26·7 × 19·4 cm.). GC, pl. 73.

84 SCULPTOR, CROUCHING MODEL AND SCULPTURED HEAD. 23rd March 1933.
Etching. 10½ × 7⅜ in. (26·7 × 19·4 cm.). ZC, pl. 28.

85 SCULPTURE OF NUDE, FULL-LENGTH: SCULPTOR RESTING AND MODEL WITH MASK. 24th March 1933.
Etching. 10½ × 7⅜ in. (26·7 × 19·4 cm.). ZC, pl. 31.

86 YOUNG SCULPTOR WITH PORTRAIT BUST. 25th March 1933.
Etching. 10½ × 7⅜ in. (26·7 × 19·4 cm.). *Plate 23.*

87 SCULPTOR WORKING ON A BUST FROM THE MODEL. 25th March 1933.
Mixed techniques. 10½ × 7⅝ in. (26·7 × 19·3 cm.). GC, pl. 75.

88 SCULPTOR, HALF-LENGTH, WITH WREATHED BUST. 26th March 1933.
Etching. 10½ × 7⅜ in. (26·7 × 19·4 cm.). *Plate 22.*

89 SEATED SCULPTOR WITH TWO SCULPTURED HEADS. 26th March 1933.
Etching. 10½ × 7⅜ in. (26·7 × 19·4 cm.). GC, pl. 76.

90 SCULPTURE OF NUDE, FULL-LENGTH; SCULPTOR RESTING AND MODEL. 27th March 1933.
Etching. 10½ × 7⅝ in. (26·7 × 19·3 cm.). ZC, pl. 30.

91 THREE MALE NUDES. 27th March 1933.
Etching. 10⅝ × 7⅜ in. (26·9 × 19·4 cm.). GC, pl. 77.

92 SCULPTOR AND MODEL RESTING; TORSO (right). 30th March 1933.
Etching. 7⅛ × 10½ in. (19·4 × 26·7 cm.). GC, pl. 78.

93 SCULPTOR AND MODEL WITH THREE ACROBATS. 30th March 1933.
Etching. 7⅛ × 10½ in. (19·4 × 26·7 cm.). ZC, pl. 32.

94 SCULPTOR AND MODEL RECLINING; SCULPTURE OF HORSE AND YOUTH (left). 30th March 1933.
Etching. 7⅝ × 10⅝ in. (19·3 × 26·8 cm.). GC, pl. 79.

95 SCULPTOR AND MODEL WITH SCULPTURE GROUP OF BULL AND TWO BACCHANTE. 30th March 1933.
Etching. 7¾ × 10½ in. (19·6 × 26·7 cm.). ZC, pl. 33.

96 SCULPTOR AND MODEL WITH SCULPTURE GROUP OF A BULL AND TWO HORSES. 31st March 1933.
Etching. 7⅛ × 10½ in. (19·4 × 26·7 cm.). GC, pl. 80.

97 SCULPTOR AND MODEL WITH SCULPTURE OF CENTAUR AND GIRL EMBRACING. 31st March 1933.
Etching. 7⅛ × 10⅝ in. (19·4 × 26·8 cm.). ZC, pl. 34.

98 SCULPTOR AND MODEL; TORSO (right). 31st(?) March 1933.
Etching. 7⅝ × 10½ in. (19·3 × 26·7 cm.). ZC, pl. 35.

99 SCULPTOR WORKING FROM THE MODEL. 31st March 1933.
Etching. 7⅝ × 10½ in. (19·3 × 26·7 cm.). GC, pl. 81.

100 STANDING MODEL WITH SCULPTURED MALE HEAD. 1st April 1933.
Etching. 10½ × 7⅝ in. (26·7 × 19·3 cm.). GC, pl. 82.

101 SCULPTOR AND MODEL RESTING; HEAD (right). 2nd April 1933.
Etching. 7⅝ × 10½ in. (19·3 × 26·7 cm.). *Plate* 18*a*.

102 SITTING SCULPTOR AND RECLINING MODEL; HEAD (right). 3rd April 1933.
Etching. 7⅝ × 10½ in. (19·3 × 26·7 cm.). ZC, pl. 37.

103 SCULPTOR AND MODEL RESTING WITH SCULPTURE OF TWO FIGHTING HORSES (right). 3rd April 1933.
Etching. 7⅝ × 10½ in. (19·3 × 26·7 cm.). GC, pl. 83.

104 SCULPTOR AND MODEL RESTING; HEAD (right). 4th April 1933.
Etching. 7⅝ × 10½ in. (19·3 × 26·7 cm.). GC, pl. 84.

105 KNEELING MODEL BY SCULPTURE GROUP OF HORSE AND FIGURES. 5th April 1933.
Etching. 11⅝ × 14⅞ in. (29·7 × 36·7 cm.). GC, pl. 85.

106 THREE NUDES WITH A BOWL OF FLOWERS. 6th April 1933.
Etching. 14⅞ × 11⅝ in. (36·7 × 29·8 cm.). ZC, pl. 38.

107 SCULPTOR and STANDING MODEL. 7th April 1933.
Etching. 14½ × 11⅝ in. (36·8 × 29·7 cm.). *Plate* 19.

108 SCULPTOR AND KNEELING MODEL WITH OVERTURNED SCULPTURE HEAD. 8th April 1933.
Etching. 14⅞ × 11⅝ in. (36·7 × 29·8 cm.). ZC, pl. 40.

109 SCULPTURE OF STRIDING YOUTH WITH THE HEADS OF THE SCULPTOR AND MODEL 11th April 1933.
Etching. 10½ × 7⅝ in. (26·7 × 19·3 cm.). GC, pl. 86.

110 PORTRAIT OF A GIRL, SCULPTURE HEAD, NUDE BACK VIEW. 3rd May 1933.
Mixed technique. 14⅝ × 11⅛ in. (37·7 × 29·4 cm.). GC, pl. 87.

111 MODEL STANDING BEFORE SCULPTURES OF SITTING MAN AND HEAD. 3rd May 1933.
Etching. 14⅞ × 11⅝ in. (37·8 × 29·7 cm.). GC, pl. 88.

112 MODEL AND FEMALE TORSO. 4th May 1933.
Mixed technique. 10⅜ × 7⅝ in. (26·8 × 19·2 cm.). *Plate* 25.

113 MODEL AND FANTASTIC SCULPTURE. 4th May 1933.
Etching. 10⅝ × 7⅝ in. (26·8 × 19·3 cm.). ZC, pl. 45.
The depiction of the human body as various elements taken from pieces of furniture was part of the surrealist repertoire.

114 SITTING MODEL, SCULPTURED HEAD AND NUDE. 5th May 1933.
Mixed technique. 10½ × 7⅝ in. (26·7 × 19·3 cm.). ZC, pl. 47.

115 SITTING MODEL, SCULPTURED HEAD AND VASE OF FLOWERS. 5th May 1933.
Mixed technique. 10½ × 7⅝ in. (26·7 × 19·2 cm.). ZC, pl. 46.

116 STATUE OF A STANDING MAN; SCULPTOR WITH RECLINING MODEL. March(?) 1933.
Etching. 10½ × 7⅛ in. (26·7 × 19·4 cm.). ZC, pl. 25.

117 SCULPTOR AND HEAD; SEATED MODEL WITH DRAPERY. March(?) 1933.
Etching. 10¼ × 7⅛ in. (26·7 × 19·4 cm.). ZC, pl. 24.

118 SCULPTOR AND SITTING MODEL WITH SCULPTURED HEAD. March(?) 1933.
Etching. 10⅜ × 7⅛ in. (26·6 × 19·4 cm.). ZC, pl. 23.

119 SCULPTOR AND MODEL WITH SCULPTURE OF SEATED NUDE. March(?) 1933.
Drypoint. 12⅜ × 7⅛ in. (31·6 × 18·4 cm.). *Plate* 20.

120 THREE CLOTHED FIGURES BY A PORTRAIT BUST. 1934(?).
Drypoint. 11 × 7⅛ in. (27·9 × 18·2 cm.).

121 TWO NUDES. 27th January 1934.
Etching. 10⅝ × 7⅛ in. (27·8 × 19·8 cm.). GC, pl. 90.

122 SITTING AND STANDING NUDES. 29th January 1934.
Etching. 10⅝ × 7⅛ in. (27·8 × 19·7 cm.). ZC, pl. 56.

123 NUDE DRAPED AND NUDE WITH HAT. 29th January 1934.
Etching. 10⅝ × 7⅛ in. (27·8 × 19·8 cm.). *Plate* 24.

124 SCULPTOR AND SCULPTURE GROUP OF THREE DANCERS. 2nd March 1934.
Mixed technique. 8⅝ × 12⅛ in. (22·3 × 31·3 cm.). ZC, pl. 59.

125 FOUR MODELS WITH SCULPTURED HEAD. 10th March 1934.
Mixed technique. 8½ × 12½ in. (22·2 × 31·2 cm.). ZC, pl. 61.

II. LE VIOL

126 THE EMBRACE. 22nd April 1933.
Drypoint. 11⅝ × 14⅜ in. (29·7 × 36·6 cm.).

127 THE EMBRACE. 23rd April 1933.
Drypoint. 11⅝ × 14⅞ in. (29·7 × 36·7 cm.).

128 THE EMBRACE. 2nd November 1933.
Mixed technique. 7⅛ × 10⅛ in. (19·5 × 27·8 cm.).

129 THE EMBRACE. 1933(?).
Mixed technique. 7⅝ × 10⅞ in. (19·8 × 27·7 cm.).

130 THE RAPE. 1933(?).
Mixed technique. 10⅝ × 7⅛ in. (27·8 × 19·8 cm.).

III. LE MINOTAURE

131 MINOTAUR DRINKING WITH RECLINING GIRL. 17th May 1933.
Etching. 7⅛ × 10⅛ in. (19·4 × 26·8 cm.). ZC, pl. 48.

132 MINOTAUR AND GIRL EMBRACING, BOY WITH FLUTE AND GIRL (right). 18th May 1933.
Mixed technique. 11⅛ × 14⅛ in. (29·8 × 36·8 cm.). ZC, pl. 49.

133 MINOTAUR, SCULPTOR AND TWO NUDES. 18th May 1933.
Mixed technique. 11⅛ × 14⅛ in. (29·7 × 36·6 cm.). ZC, pl. 42.

134 SITTING GIRL AND SLEEPING MINOTAUR BEHIND A CURTAIN. 18th May 1933.
Mixed technique. 7⅜ × 10⅛ in. (19·3 × 26·7 cm.).
Plate 185.
One of three copies printed on vellum.

135 ASSAULT BY MINOTAUR. 23rd May 1933.
Mixed technique. 7⅜ × 10⅝ in. (19·3 × 26·9 cm.). GC, pl. 92.

136 DYING MINOTAUR. 26th May 1933.
Mixed technique. 7⅜ × 10⅛ in. (19·3 × 26·7 cm.). ZC, pl. 50.

137 MINOTAUR IN THE BULLRING, KILLED BY A YOUTH. 29th May 1933.
Etching. 7⅜ × 10⅝ in. (19·3 × 26·9 cm.). ZC, pl. 51.

138 DEATH-THROES OF A MINOTAUR IN THE BULLRING. 30th May 1933.
Etching. 7⅜ × 10⅝ in. (19·6 × 26·8 cm.). ZC, pl. 52.

139 MINOTAUR AND RECLINING NUDE. 16th June 1933.
Mixed technique. 7⅜ × 10⅛ in. (19·3 × 26·7 cm.). GC, pl. 93.

140 MINOTAUR AND SCULPTOR DRINKING, AND THREE WOMEN. 18th June 1933.
Mixed technique. 11⅛ × 14⅛ in. (29·7 × 36·6 cm.). GC, pl. 94.

141 MINOTAUR BENDING OVER A SLEEPING GIRL. 18th June 1933.
Drypoint. 11⅛ × 14⅛ in. (29·6 × 36·6 cm.). ZC, pl. 54.

---

142 TWO GIRLS BATHING; MALE BUST ON A PEDESTAL (left). 22nd May 1933.
Etching, drypoint and aquatint. 7⅛ × 10⅝ in. (19·4 × 26·8 cm.). GC, pl. 66.

143 BULLFIGHT (1). 7th November 1933.
Etching. 7⅜ × 10⅛ in. (19·3 × 26·7 cm.).

144 BULLFIGHT (2). 8th November 1933.
Drypoint. 7¾ × 10⅛ in. (19·8 × 27·6 cm.).

145 CIRCUS SCENE. 11th November 1933.
Drypoint. 7¾ × 10⅜ in. (19·8 × 27·8 cm.). ZC, pl. 53.

IV. REMBRANDT

Kahnweiler records the following comment, dated 6th February 1934, made by the artist about this group of prints (*Le Point*, p. 24): "Imaginez-vous que j'ai fait un portrait de Rembrandt. C'est encore cette histoire de vernis qui saute. J'avais une planche à qui cet accident est arrivé. Je me suis dit: Elle est abimée, je vais faire n'importe quoi dessus. J'ai commencé à griffonner. C'est devenu Rembrandt. Ça a commencé à me plaire et je l'ai continué. J'en ai même fait un autre ensuite, avec son turban, ses fourrures, et son œil, son œil d'éléphant, vous savez bien. Je suis en train de continuer cette planche pour avoir des noirs comme lui; ça ne s'obtient pas en une seule fois."

146 HEAD OF REMBRANDT AND THREE GIRLS' HEADS. 27th January 1934.
Drypoint. 5⅛ × 8 in. (13·2 × 20·3 cm.).

147 REMBRANDT WITH FUR COLLAR. 27th January 1934.
Mixed technique. 10⅜ × 7¾ in. (27·8 × 19·8 cm.).

148 TWO DRAPED NUDES AND THE HEAD OF REMBRANDT. 31st January 1934.
Mixed technique. 10⅞ × 7¾ in. (27·7 × 19·7 cm.). ZC, pl. 58.

149 DRAPED NUDE AND REMBRANDT WITH PALETTE. 31st January 1934.
Etching. 7¾ × 10⅜ in. (19·8 × 27·8 cm.).

---

150 COMPOSITION OF WOMEN'S HEADS. 30th January 1934.
Mixed technique. 10⅜ × 7¾ in. (27·8 × 19·7 cm.).

151 YOUNG COUPLE GARLANDED. 30th January 1934.
Etching. 10⅜ × 7½ in. (27·8 × 19·8 cm.). GC, pl. 67.

152 FLUTEPLAYER AND SEATED GIRL WITH TAMBOURINE. 30th January 1934.
Etching. 10⅜ × 7¾ in. (27·8 × 19·8 cm.). ZC, pl. 57.

153 HALF-LENGTH SEATED NUDE. 9th March 1934.
Drypoint. 10⅜ × 7¾ in. (27·8 × 19·8 cm.). *Plate* 21.

Related to the series of paintings of this year and 1935 in which girls are writing, reading or painting, with heads lowered and eyes downcast.

154 TWO CATALAN DRINKERS. No date.
Etching. 9⅛ × 11⅝ in. (23·7 × 29·7 cm.). ZC, pl. 43.

155 WINGED MONSTER AND FOUR GIRLS. May 1933(?).
Mixed technique. 9¼ × 11⅝ in. (23·6 × 29·6 cm.). ZC, pl. 44.

156 BULL, HORSE AND FEMALE MATADOR. 20th June 1934.
Mixed technique. 11⅝ × 9¼ in. (29·7 × 23·6 cm.).
Plate 29.

Picasso visited Spain in 1933 and again, on an extended tour, in 1934. The imagery of the bullring now appears more frequently. The introduction of a female matador, prostrate on the bull's back and with bare breasts, doubtless has psychological significance and is repeated in the most powerful composition on this theme in the following year, the *Minotauromachie*, no. 174.

157 BULLFIGHT SCENE WITH PROSTRATE WOMAN. 22nd June 1934.
Etching. 9¼ × 11⅝ in. (23·6 × 29·8 cm.).

The bull and the horse appear to be human figures in disguise. Perhaps a reminiscence of the *Charlotada*.

VI. LE MINOTAURE AVEUGLE

158 GIRL WITH FLOWERS LEADING BLIND MINOTAUR. 22nd September 1934.
Mixed technique. 9¾ × 13⅜ in. (25·2 × 34·6 cm.).

159 GIRL WITH DOVE LEADING A BLIND MINOTAUR. 23rd October 1934.
Mixed technique. 9⅛ × 11⅝ in. (23·7 × 29·8 cm.). ZC, pl. 65.

160 GIRL WITH DOVE LEADING A BLIND MINOTAUR. October(?) 1934.
Mixed technique. 8⅜ × 12½ in. (23·6 × 31·2 cm.). ZC, pl. 63.

161 NIGHT SCENE: GIRL WITH DOVE LEADING A BLIND MINOTAUR. October(?) 1934.
Mixed technique. 9⅝ × 13⅜ in. (24·7 × 34·7 cm.). ZC, pl. 64.

---

163 SEATED WOMAN AND THREE MALE HEADS. 1935(?).
Mixed technique. 5⅛ × 7⅛ in. (13 × 17·9 cm.). GC, pl. 69.

163 SEATED BOY AND SLEEPING WOMAN BY CANDLELIGHT. 1935(?).
Mixed technique. 9¼ × 11⅝ in. (23·6 × 29·7 cm.).

164 THREE MASKED FIGURES AND A SCULPTURE OF A BIRD. Late 1934.
Mixed technique. 9⅝ × 13⅝ in. (24·7 × 34·6 cm.). ZC, pl. 66.

165 SATYR WATCHING A SLEEPING GIRL. 12th June 1936.
Aquatint. 12 7/16 × 16⅝ in. (31·7 × 41·7 cm.). ZC, pl. 68.

PORTRAITS OF VOLLARD

166 PORTRAIT OF VOLLARD I. 1937(?).
Soft-ground etching and aquatint. 13⅝ × 9⅝ in. (34·8 × 24·7 cm.). ZC, pl. 69.

Ambroise Vollard, a Creole from the island of Réunion, came to Paris in 1890 and became a well-known art dealer and publisher of *éditions de luxe*. He gave Picasso his first show in Paris in 1901 and published his early etchings as a set in 1913 (see nos. 3–11). In addition to this Vollard suite he also commissioned two outstanding series of book illustrations—for Balzac's *Chef d'Œuvre Inconnu* (no. 55) and the *Histoire Naturelle* by Buffon (no. 181) which was published by Fabiani in 1942, three years after Vollard's death.

167 PORTRAIT OF VOLLARD II. 1937.
Mixed technique. 13⅛ × 9⅝ in. (34·7 × 24·7 cm.).

• • •

168 ILLUSTRATION to *L'Antitête* by Tristan Tzara. 1933.*
Etching. 5 3/16 × 4 7/16 in. (14·2 × 11·3 cm.).

Issued in the first 18 copies of Tzara's *L'Antitête* published in Paris by Les Cahiers Libres in 1933.

169 PLANCHE POUR B. GEISER. 1933.
Mixed technique. 7 1/16 × 4⅛ in. (18 × 11·8 cm.).
One of two proofs.

170–172 THREE ILLUSTRATIONS to *Lysistrata* by Aristophanes. 1934.*
Etching. 8⅛ × 5 5/16; 8⅛ × 5 5/16; 8⅛ × 5 7/16 in. (21·9 × 15; 21·9 × 15; 21 × 14·1 cm.) each.

Aristophanes' *Lysistrata* was published in New York in 1934 by the Limited Editions Club. It contains six etchings by Picasso.

173 HUGNET, Georges. *Petite anthologie poétique du surréalisme.* Paris (Editions Jeanne Bucher), 1934.*
7⅛ × 5½ in. (19·1 × 14 cm.).

The first 28 copies contain one etching with a paper collage which varies in each copy.

174 MINOTAUROMACHIE. 1935.
Etching. 19⅛ × 27½ in. (49·5 × 68·9 cm.).

This large and perhaps most important of all Picasso's etchings is the first of three powerful allegories in which the bull and the horse are the protagonists. The other two followed two years later and were the two strip-scenes in aquatint called *The Dream and Lie of Franco* and the great mural painting *Guernica*. Any attempt to explain the rich and complicated symbolism can only be hypothetical. "People who try to explain pictures," Picasso himself said, "are usually barking up the wrong tree"; although the artist has said, speaking of *Guernica*, that the bull represents brutality and darkness and the horse the people. The girl holding flowers, who seems to represent the spiritual and creative in man, appears with the blind minotaur in the previous year (nos. 158–161) and together with the ladder is found in his compositions of 1905.

175 LA PLONGEUSE. 1936(?).
Etching with coloured paper collage. 5½ × 4½ in. (14 × 11·4 cm.).

A *jeu d'esprit* which the artist himself printed and distributed personally to friends. The crackle of the line is obtained by drawing through dry varnish.

176 A VARIANT of no. 175.

The design in white on a black ground. This is therefore a relief print in a technique similar to that used by Blake for his illustrated books.

177 A VARIANT of no. 175.

A combination of intaglio and relief achieved by the passage of the artist's hand across the middle of the plate.

178 PORTRAIT. 1936(?).
Etching. 5½ × 3½ in. (13·2 × 9·2 cm.).

Only six copies of this portrait of Dora Maar were printed.

179 ELUARD, Paul. *Le Barre d'Appui.* Paris (Editions des Cahiers d'Art). 1936.*
8½ × 6½ in. (21·6 × 15·9 cm.).

Edition of forty copies with three etchings. This copy is one of six (unrecorded) containing three extra sets of plates, each printed in a different colour. See also no. 180.

180 ILLUSTRATIONS FOR *La Barre d'Appui*, by P. Eluard. 1936.
Etching. 12½ × 8½ in. (31·8 × 21·6 cm.).

The three etchings included in the book (no. 179) as illustrations were done on this single plate, which was quartered with horizontal and vertical strokes of the needle. As one vacant rectangle remained the artist filled it with his sign-manual, an impression from the palm of his left hand. An edition of eighteen copies was taken before the plate was divided into four. The portrait (top left) is of Nusch, the poet's wife.

181 BUFFON, Georges Louis Le Clerc, Comte de. *Histoire naturelle.* Paris (Fabiani), 1942.*
15 × 11½ in. (38·1 × 29·2 cm.). *Plate* 31.

Edition of 226 copies with 31 aquatints; 36 copies have an extra set of the aquatints. The book was published by Martin Fabiani in 1942, three years after Vollard's death. In the spring of 1936, tired of people, of exhibitions, of Paris, Picasso gave up painting for nearly two years. On 25th March he left Paris for an unknown destination. This proved to be Juan-les-Pins, where he stayed until 14th May. On his return he decided to start work on Vollard's commission for the aquatint plates to illustrate Buffon's *Histoire Naturelle*. He made these 31 illustrations at the rate of one a day, working with complete freedom and not with any particular passage of the text in mind. In the words of Sabartés (p. 140), "When a book was to be illustrated by him one could always find something among the abundance of his output provided one was not too exacting; his work has such merit and gives such value to the book that nothing else counts. The aquatints for the Buffon were done as free designs. Afterwards the publisher sought in the text for what was best suited to each plate. When the book was finished the text seemed to have been written as a commentary on the plates. That is why Picasso's name appeared at the head of the title page." The process of sugar aquatint used for the plates was introduced to Picasso by the master printer Roger Lacourière. "To obtain the blacks and greys in these plates the process has been repeated, a drawing in sugar being made and etched for the greys and a subsequent drawing made and etched for the blacks. Picasso has used the sugar with pen, brush and finger-tips and returned to normal aquatint at times, stopping out in the ground over the lifted areas. After etching he has used sandpaper at times to produce light tones, and burnisher and scraper to vary the values in the greys where necessary." (J. Buckland-Wright, *Etching and Engraving*, pp. 130–1, London, *The Studio*, 1953.)
Picasso's love of animals has often been remarked on, and here the artist displays an instinctive understanding of the different characteristics of each—the virility of the ram, the tenderness of the doe, the scaly hardness of the langouste, and so on. Many years earlier he had intended to illustrate the *Bestiaire* of Apollinaire, but this was eventually done by Dufy.

182 GRAND AIR. 4th June 1936.
Aquatint. 16½ × 12½ in. (41·9 × 31·1 cm.). GC, pl. 10.

Reproduced in the first ten copies of *Les Yeux Fertiles*, by Paul Eluard in whose hand the poem was written.

183 PICASSO, Pablo. *Sueño y mentira de Franco.* Paris, 1937.*
23½ × 15⅝ in. (59·7 × 40 cm.).

Edition of 1040 copies with engraved title and two sheets of aquatints, each containing nine scenes. The text of Picasso's poem reproduced in facsimile of his handwriting with Spanish transcript and French and English translations.
The outbreak of the Spanish civil war in July 1936 had a profound effect on Picasso. He worked strenuously for the republican side and accepted the honorary directorship of the Prado. In his paintings and writings he expressed his sense of outrage, notably in two allegorical compositions. The first consisted of these two sheets of aquatints which he issued with a poem, the *Dream and Lie of Franco*. The second was his great mural *Guernica*, which he began two days after the destruction of the small Basque town of this name by German bombers on 26th April 1937. These two plates were begun on 8th and 9th January (first state, etching only). The second state, to which the aquatint was added, was dated 25th May; the third state of 7th June contained the four last scenes which are related to the theme of Guernica. The scenes are in the form of a strip cartoon running from right to left. The Caudillo, beneath his disguises as a woman, a cardinal, etc., is represented as a strange hairy ill-shapen figure with protruding tubular excrescences or feelers. In the fourteenth and last scene of the series he is disembowelled by the bull, who here seems to represent violence used for good ends.

184 LA FEMME QUI PLEUT. 2nd July 1937.
Aquatint. First state. 27½ × 19½ in. (69·2 × 49·5 cm.).

Picasso made a large number of studies both before and after *Guernica*. Among the postscripts is this tremendous etching in two states, which although not directly connected with the great mural is clearly inspired by the same sense of violent protest against the bestiality and horror of war. This heartrending image of a weeping woman contains the whole anguish of the world, something which no words could convey.

185 SECOND STATE of no. 184.
Plate 38.

Fifteen copies of each state were issued.

186–9 FOUR PHOTOMONTAGE PRINTS. 1937(?)
11¾ × 9¾ in. (29·8 × 23·8 cm.) each.

A combination of original drawing and photography with the application of various materials, e.g. lace, net, etc. Each print is unique.

190 LE COMBAT. 10th October 1937.
Mixed technique. 15⅝ × 19 7/16 in. (39·7 × 49·4 cm.). ZC, pl. 70.

191 DECAUNES, Luc. *L'Indicatif présent ou l'Infirme tel qu'il est.* Paris. (Editions Soutes), 1938.•
8¾ × 6¾ in. (22·2 × 17·1 cm.).

The first thirty copies contain one etching.
This etching is in the same style as a number of drawings begun in April 1938, one of which was elaborated into the painting *Femme au Jardin* (Barr, pp. 220–1), in which the different planes are indicated by a series of parallel lines or by cross-hatching.

192 FEMME AU TAMBOURIN. 1938.
Etching and aquatint. 26¼ × 20 in. (66·5 × 51·4 cm.). *Plate* 33.

The distortion and juggling with limbs and features are relics of the cubist technique and contribute to the disquieting frenzy of the subject. But there is in addition a new emotive element of expressionism which is also found in the series of vigorous portraits of the same year and in the series of seven coloured etchings of a woman's head (nos. 194–6) done in 1939.

193 ELUARD, Paul. *Solidarité . . . Gravures de P. Picasso, J. Miro, Y. Tanguy, A. Masson, J. Buchland Wright, D. Husband, S. W. Hayter.* Paris (G.L.M.), 1938.•
9 × 7 in. (22·9 × 17·8 cm.).
Edition of 150 copies.

Picasso's portrait in pure line-engraving is related to the painting *La Femme qui pleut* in the collection of Mr. R. Penrose.

194 TETE DE FEMME, I. 1939.
Colour etching. 11 15/16 × 9 1/16 in. (30 × 23·8 cm.).

This and the following two works bear the artist's *bon à tirer*. Under the guidance of Lacourière Picasso became interested in colour etching and aquatint for a time. This group is his only important work in this medium.
The dislocation of the features in this series of portraits, of which there are six, is also found in the painted portraits of the same sitter (Dora Maar) and of J. Sabartés done in the same year (reproduced in Barr, p. 222). The so-called "double face" is shown both in profile with one eye and one nostril, and in a frontal view with the mouth and the other eye and nostril.

195 TETE DE FEMME, III. 1939.
Colour etching. 11 15/16 × 9 1/16 in. (30 × 23·6 cm.).

196 TETE DE FEMME, IV. 20th April 1939.
Colour etching. 11 15/16 × 9 1/16 in. (30 × 23·6 cm.). *Plate* 32.

197 ILIAZD (Ilya Zdanevitch). *Afat. Soixante-seize sonnets.* Paris (Degré 41 [Iliazd]), 1940.•
8 × 12 in. (20·3 × 30·5 cm.).
Edition of 64 copies with six engravings.

198 HUGNET, Georges. *La Chèvre-feuille.* Paris (Robert-J. Godet), 1943.•
11¼ × 9 in. (28·6 × 22·9 cm.).

The first 25 copies contain a set of six engravings in three colours from the artist's designs, and an original etching. 500 copies were printed with process reproductions of the colour engravings.

199 DESNOS, Robert. *Contrée.* Paris (Robert-J. Godet), 1944.•
11 × 7¾ in. (27·9 × 19·7 cm.).

Edition of 210 copies with one etching. The first ten copies contain a set of three states of the etching in colour, and one print from the cancelled plate.

200 TETE DE JEUNE FILLE. 24th June 1945.
Aquatint. 24½ × 17¾ in. (61·6 × 45·1 cm.).

201 TETE DE FEMME. 2nd November 1945.
Lithograph. 13¾ × 10½ in. (34 × 26 cm.). M1.

The sharp edge of the image is due to the technique used here and in other lithographs. It is cut out of a sheet of inked paper and pasted to transfer paper before transfer to the stone.

202 TETE DE JEUNE GARÇON. 7th November 1945.
Lithograph. M8, iii. 11¾ × 9 1/16 in. (29 × 23 cm.).

203 NATURE MORTE AU COMPOTIER. 16th November 1945.
Lithograph. 9 15/16 × 13 13/16 in. (24·5 × 34·4 cm.). M6, iii.

204 JEUNE FILLE AUX GRANDS CHEVEUX. 24th November 1945.
Lithograph. 14 13/16 × 12 1/16 in. (38 × 32 cm.). M12, vi.

205 PAGE DE CROQUIS (Heads of children and of horses.) 4th December 1945.
Lithograph. 10½ × 15½ in. (27 × 40 cm.). M18.

206 TETES DE BELIERS. 7th December 1945.
Lithograph. 9 1/16 × 13½ in. (23 × 34 cm.). M19.

207 SCENES DE CORRIDA. 15th December 1945.
Lithograph. 15¾ × 23⅝ in. (40 × 60 cm.). M11.

208 LE CIRQUE. 23rd December 1945.
Lithograph. 11⅜ × 15 5/16 in. (29 × 39 cm.). M24, ii.

209 PAGE DE TAUREAUX. 25th December 1945.
Lithograph. 12 3/16 × 16 11/16 in. (31 × 43 cm.). M28.

210 CORRIDA. 7th January 1946.
Lithograph. 11⅝ × 16¾ in. (29·5 × 43 cm.). M26.

211 HUIT SILHOUETTES. 13th January 1946.
Lithograph. 12⅝ × 16¾ in. (32 × 43 cm.). M29.

These elongated figures recall archaic Etruscan bronzes and resemble a series of slender figures actually carved in wood by Picasso in 1931. Some were cast in bronze (reproduced in Barr, p. 172).

212 LE TAUREAU. 17th January 1946.
Lithograph. 11⅝ × 16 7/16 in. (29 × 42 cm.). M17, xi.

This subject is treated in a series of eleven states which typify Picasso's virtuosity in transforming a realist, atmospheric original, through a number of cubist interpretations of progressive simplicity to this final design in pure outline. For a full analysis of each state see Boeck, pp. 86–8.

213 LES DEUX FEMMES NUES. 12th February 1946.
Lithograph. 9 11/16 × 13 in. (25 × 33 cm.). M16, xviii.

One of the most elaborate series of variations, amounting to 18 states, beginning, as in the case of *Le Taureau* (no. 212), from a representational wash drawing.

214 TETE DE JEUNE FILLE. 19th February 1946.
Lithograph. 12 3/16 × 10¼ in. (32 × 26 cm.). M9, x.

215 COQUILLAGES ET OISEAUX. 19th February 1946.
Lithograph. 9 1/16 × 13 in. (23 × 33 cm.). M34, ii.

216 LE PICHET NOIR ET LA TETE DE MORT. 20th February 1946.
Lithograph. 12⅞ × 17 3/16 in. (32·5 × 44 cm.). M35.

217 FRANÇOISE. 14th June 1946.
Lithograph. 23⅝ × 19½ in. (60 × 49 cm.). M40.

As soon as the war was over Picasso went to the Mediterranean, where he began his happy and very fruitful association with Françoise Gilot. The artist's relationship with a fresh *inspiratrice* has always been followed by a tremendous outburst of creative energy. He now made a series of eleven lithographic portraits of Françoise (ten in one day, and the eleventh on the next day). Nine are exhibited here.

218 FRANÇOISE AU NŒUD DANS LES CHEVEUX. 14th June 1946.
Lithograph. 24⅛ × 18½ in. (63 × 47 cm.). M41.

219 FRANÇOISE. 14th June 1946.
Lithograph. 24⅛ × 18½ in. (63 × 47 cm.). M42.

220 FRANÇOISE. 14th June 1946.
Lithograph. 24⅛ × 18½ in. (63 × 47 cm.). M43.

221 FRANÇOISE. 14th June 1946.
Lithograph. 24⅛ × 19¼ in. (63 × 49 cm.). M44.

222 FRANÇOISE. 14th June 1946.
Lithograph. 24⅛ × 18⅞ in. (63 × 48 cm.). M45.

223 FRANÇOISE. 14th June 1946.
Lithograph. 24 × 18½ in. (61 × 46 cm.). M46.

224 FRANÇOISE AU CHEVEUX ONDULES. 14th June 1946.
Lithograph. 24⅛ × 18 7/16 in. (63 × 48 cm.). M47.

225 FRANÇOISE EN SOLEIL. 15th June 1946.
Lithograph. 20 7/16 × 17⅜ in. (53 × 45 cm.). M48.

226 LES DEUX TOURTERELLES, I. 29th June 1946.
Lithograph in violet. 12 3/16 × 16 11/16 in. (32 × 43 cm.). M49.

227 LES DEUX TOURTERELLES, II. 29th June 1946.
Lithograph in yellow. 13⅜ × 17 5/16 in. (35 × 44 cm.). M50.

228 LES DEUX TOURTERELLES DOUBLES. 1946.
Lithograph in violet and yellow. 13⅜ × 17 5/16 in. (35 × 44 cm.). M51.

By superimposing these two similar but not identical linear compositions a feeling of movement is created and also a stereoscopic three-dimensional effect of solid form.

229 LES PIPAUX. 1946.
Etching. 13⅜ × 10⅝ in. (35·2 × 27 cm.). *Plate* 35.

During his Antibes period (1946–48) Picasso exchanged the sombre subjects and palette of the war years for an arcadian world of fauns, centaurs and bacchantes, full of light, colour and an idyllic *joie de vivre*—the title of one of his most important paintings of this period. The style is a blend of cubism and classical realism.

230 PETRARCH. *Cinq sonnets* (with notes by the translator, Louis Aragon). Paris (A la Fontaine de Vaucluse), 1947.*
13 × 10 in. (33 × 25·4 cm.).
Edition of 110 copies with one etching.

231–234 FOUR ILLUSTRATIONS to *Deux Contes* by Ramon Reventos. 1947.

14¾ × 9¾ in. (37·5 × 24·8 cm.).

Published in Paris (Edition Albor), edition of 250 copies with eight etchings. The first twenty copies contain an extra set of etchings.

235 LE HIBOU AU FOND BLANC. 20th January 1947.

Lithograph. 25⅝ × 16⅝ in. (64 × 42 cm.). M53.

In 1946, when he was at Antibes, Picasso was given an owl which became a well-known pet and the subject of a number of studies and lithographs, and finally of ceramics and sculptures (Boeck, pp. 72, 85). See also nos. 236 and 271.

236 HIBOU A LA CHAISE, FOND OCRE. 20th January 1947.

Lithograph in two colours. 25⅛ × 19⅜ in. (64 × 50 cm.). M55.

237 LES FAUNES ET LA CENTAURESSE. 26th January 1947.

Lithograph. 19⅛ × 25⅛ in. (49 × 64 cm.). M59.

238 INES ET SON ENFANT. 29th January 1947.

Lithograph. 24⅛ × 15⅜ in. (63 × 39 cm.). M60.

239 INES ET SON ENFANT. 29th January 1947.

Lithograph. 25⅛ × 18½ in. (64 × 47 cm.). M61.

240 CENTAURE ET BACCHANTE. 2nd February 1947.

Lithograph. 21¼ × 18⅞ in. (54 × 48 cm.). M62. *Plate* 34.

It was during his stay at Antibes and later at Vallauris that Picasso became seriously interested in ceramics. This design closely resembles, both in subject and style, his ceramic decorations for the plates which he made at the Madoura pottery.

241 CENTAURE ET BACCHANTE AVEC UN FAUNE. 2nd February 1947.

Lithograph. 19¼ × 25⅛ in. (49 × 64 cm.). M63.

242 LE GROS PIGEON. 2nd February 1947.

Lithograph. 15¾ × 20⅛ in. (40 × 51 cm.). M66.

A gouache wash on transfer paper, transferred to the stone, was used here by the artist for the first time with remarkable success.

243 PIGEON AU FOND GRIS. 2nd February 1947.

Lithograph. 10⅝ × 17⅜ in. (27 × 45 cm.). M64. *Plate* 38a.

Picasso has always had an eye for pigeons. They were among his earliest memories as his father was a pigeon-fancier.

244 TETE DE JEUNE FILLE. 1947.

Lithograph on zinc. 19⅜ × 15¾ in. (50 × 40 cm.). M68, iv.

245 LA FEMME AU FAUTEUIL. 16th February 1947.

Lithograph in six colours. 18½ × 12⅝ in. (47 × 32 cm.). M69.

Each colour done in ink and crayon on transfer paper and transferred to the stone.

246 GRANDE NATURE MORTE AU COMPOTIER. 10th March 1947.

Lithograph on zinc. 18½ × 24 in. (47 × 61 cm.). M73, ii.

247 COMPOSITION AU VASE DE FLEURS. 10th March 1947.

Lithograph in three colours. 17⅜ × 23½ in. (45 × 60 cm.). M74.

248 PIGEONNEAU DANS SON NID. 11th March 1947.

Lithograph. 8⅜ × 15⅝ in. (21·5 × 39·5 cm.). M71.

249 POMMES, VERRE ET COUTEAU. 11th March 1947.

Lithograph. 6½ × 11 in. (17 × 28 cm.). M76.

250 COUPLE. 23rd March 1947.

Lithograph on zinc. 19¾ × 25⅝ in. (50 × 65 cm.). M80.

251 LA DORMEUSE. 23rd March 1947.

Lithograph on zinc. 19⅜ × 25⅛ in. (50 × 65 cm.). M81.

252 DAVID ET BATHSABEE. 30th March 1947.

Lithograph on zinc. 25¼ × 19½ in. (64 × 49 cm.). M109, i.

Picasso has never hesitated to borrow from other works of art and to make free copies of famous pictures by famous artists. In addition to this series of variations on Cranach's picture he did two lithographic copies of Cranach's *Venus and Cupid* in the same year (nos. 308 and 309) and in the following year two paintings based on Courbet's *Demoiselles des bords de la Seine* and El Greco's *Portrait of a Painter*. In 1944 he had similarly been inspired by Poussin's *Bacchanale*. These are some of his most important and purely Picassian works.

This brilliant series of "variations on a theme" he carried out in three separate stages. The first five states were done on 30th March 1947. Exactly a year later he did the sixth state, which involved heavy work with the scraper. Again the zinc was laid aside, and then another four states followed between 6th March and 17th April 1949. After the sixth state had been made, Mourlot transferred the design from zinc to stone, from which the artist made yet one more version, the most complicated and the most profound of all (no. 257). The first, second and fourth states have been published.

253 SECOND STATE of no. 252. 30th March 1947.

254 FOURTH STATE of no. 252. 30th March 1947.

In this state the plate was entirely covered with ink and the design is redrawn with a scraper, producing a composition in white on black.

255 SEVENTH STATE of no. 252. 6th March 1949.

The design had been transferred to stone, but Picasso continued to work on the zinc. There are few changes between this and the sixth state.

256 NINTH STATE of no. 252. 12th April 1949.

Picasso removed all the work on the plate with petrol, leaving only the engraved design. He then redrew in ink.

257 DAVID ET BATHSABEE. 9th May 1949.
Lithograph. M109 bis. *Plate* 42.

The sixth state of no. 252 transferred to stone.

258 NATURE MORTE AU POT DE GRES. 31st March 1947.
17 3/8 × 23 1/2 in. (44 × 60 cm.). M86.

The jug and fruit were added as collage to the chalk drawing, the whole then being transferred to the stone.

259 GRAND PROFIL. 2nd April 1947.
Lithograph. 24 × 17 1/4 in. (61 × 43·5 cm.). M85.

260 NATURE MORTE AU VERRE ET FLEURS. 20th April 1947.
Lithograph on zinc. 15 1/2 × 21 1/4 in. (39 × 54 cm.). M87.

261 FIGURE. 20th April 1947.
Lithograph on zinc. 29 1/8 × 22 in. (74 × 56 cm.). M88.

262 LE TAUREAU NOIR. 20th April 1947.
Lithograph on zinc. 15 3/4 × 23 3/8 in. (40 × 59 cm.). M89. *Plate* 37.

The monumental culmination, after an interval of two years, of eleven previous designs. The tension of the outline figure of the last state of the earlier lithograph (no. 212) is preserved, and in addition a great feeling of massiveness is achieved by the heavy blacks and the reduction in the size of the head. The influence of the cave-paintings at Lascaux seems apparent.

263 LA TASSE NOIRE. 21st April 1947.
Lithograph. 6 1/2 × 9 1/2 in. (16 × 24 cm.). M90.

264 LA TASSE ET LA POMME. 21st April 1947.
Lithograph. 6 1/2 × 9 1/2 in. (16 × 25 cm.). M91.

265 LA PETIT POT DE FLEURS. 21st April 1947.
Lithograph. 9 1/2 × 10 1/2 in. (24 × 26 cm.). M92.

266 MOURLOT, Fernand. *Picasso. Lithographs.* Paris (Andre Sauret), 1950.• Vol. II.
12 3/4 × 9 1/4 in. (32·4 × 24·1 cm.).

Published with the lithograph here shown—*Fleurs dans un verre no.* 6 (22nd April 1947, M98)—as a frontispiece.

267 NU ASSIS, DE PROFIL. 11th May 1947.
Lithograph. 18 1/2 × 23 1/2 in. (48 × 60 cm.). M103.

268 FEMME ASSISE ET DORMEUSE. 11th May 1947.
Lithograph on zinc in grey and black. 19 1/4 × 23 1/2 in. (49 × 60 cm.). M104. *Plate* 36.

269 TETE DE JEUNE FILLE. 24th June 1947.
Lithograph on zinc. 23 1/2 × 17 3/4 in. (60 × 45 cm.). M106.

270 REVERDY, Pierre. *Le Chant des Morts. Poèmes.* Paris (Tériade), 1948.•
16 1/4 × 12 3/4 in.

Edition of 270 copies with 125 lithographs, the text in a facsimile of the author's handwriting.

271 LE GRAND HIBOU. 10th March 1948.
Lithograph on zinc. 26 1/4 × 20 3/4 in. (68 × 53 cm.). M110.

In 1948, when Picasso was at Golfe-Juan spending much of his time at the pottery of Ramié at Vallauris, he was pressed by the publisher Tériade to finish the illustrations to the *Chant des Morts* by Reverdy which he had begun in 1946 (see no. 270). As the first trials had proved unsatisfactory Mourlot brought some fresh zinc plates—seven too many. These were used up in one day for this large owl and the six fauns (M110–116). See also nos. 272 and 273.

272 PAN. 10th March 1948.
Lithograph on zinc. 25 1/2 × 21 in. (65 × 51 cm.). M111.

273 FAUNE SOURIANT. 10th March 1948.
Lithograph on zinc. 26 × 20 3/4 in. (66 × 53 cm.). M112.

274 DEUXIEME AFFICHE VALLAURIS. 5th June 1948.
Lithograph. 23 1/2 × 15 3/4 in. (60 × 40 cm.). M119.

Picasso designed three versions of a poster for an exhibition at Vallauris, and 300 copies of each were printed.

275 TETE DE TAUREAU, facing left. November 1948.
Lithograph on zinc. 25 1/2 × 19 1/2 in. (65 × 50 cm.). M123.

276 TETE DE TAUREAU, facing right. November 1948.
Lithograph. 25 1/2 × 19 3/4 in. (65 × 50 cm.). M124.

277 GONGORA. *Vingt poèmes*. Paris (Les grands peintres modernes et de livre), 1948.• *Plate* 41.
15½ × 11½ in. (38·4 × 28·6 cm.).

Edition of 275 copies, with 41 aquatints and drypoints printed by Lacourière. The first fifteen copies have an extra set of the aquatint plates and of pages of text in a facsimile of Picasso's handwriting.
This book was begun in December 1946 and finished in the autumn of 1948. The full-page illustrations are, like those for the Buffon, done in sugar aquatint. The pages of text written in Picasso's own dynamic handwriting were transferred from a sheet of paper on to the sensitized copper plate on which the artist had engraved the marginal decorations. (For a full description of the technique see J. Buckland-Wright, *Etching and engraving*, London, 1953.)

278 FIGURE NOIR. 20th November 1948.
Lithograph on zinc. 25½ × 19¾ in. (65 × 50 cm.). M126.

279 COMPOSITION. 21st November 1948.
Lithograph on zinc. 25⅛ × 19¹³⁄₁₆ in. (64 × 50 cm.). M127.

280 LA FEMME AU FAUTEUIL. November 1948.
Lithograph on zinc in five colours. 25½ × 19¹³⁄₁₆ in. (65 × 50 cm.). M133 bis, ii.

Picasso produced more states of this lithograph than of any other. Each state shows not a few minor alterations but frequently a major change in the design. After two states in five colours had been proofed the idea of a colour lithograph appears to have been abandoned, and each of the colour plates was proofed in black and considerably developed. The design was carried through a further 27 states on several plates, but the only published plate is no. 284.
The red in this state was printed upside down by accident.

281 LA FEMME AU FAUTEUIL. (From the black plate.) 11th December 1948.
Lithograph. 27½ × 21⅛ in. (70 × 54·3 cm.). M138, v.

The fifth of six states from the black plate of no. 280, after which the plate was abandoned.

282 LA FEMME AU FAUTEUIL. (From the red plate.) 23rd December 1948.
Lithograph. 27⅛ × 21½ in. (69·5 × 54·6 cm.). M134, i, from the transfer plate.

283 LA FEMME AU FAUTEUIL. (From the red plate.) December 1948.
Lithograph in two colours. 27½ × 21½ in. (70 × 54·6 cm.). M134.

This lithograph is composed of no. 282 printed in grey with no. 284 superimposed.

284 LA FEMME AU FAUTEUIL. (From the red plate.) 30th December 1948.
Lithograph. 27⅛ × 20¼ in. (69·5 × 51·4 cm.). M134.

The final state of the design based on the red plate of no. 280.

285 ETUDE DE PROFILS. 8th December 1948.
Lithograph on zinc. 28¾ × 21¼ in. (73 × 54 cm.). M132.

286 GOLL, Yvan. *Elégie d'Ihpetonga, suivie de Masques de cendre*. Paris (Editions Hemespheres), 1949.•
13 × 10 in. (33 × 25·4 cm.).

Edition of 220 copies with four lithographs (M177). The first twenty copies have an extra set of plates.

287 ILIAZD (Ilya Zdanevitch). *Poésie de Mots Inconnus*. Paris (Degré 41 [Iliazd]), 1949.•
6½ × 5½ in. (16·5 × 13·3 cm.).

Edition of 517(?) copies with one engraving and two lithographs by Picasso. The book also includes wood-engravings, lithographs and etchings by Arp, Braque, Chagall, Giacometti, Laurens, Leger, Magnelli, Masson, Miro, Matisse, Villon, etc.

288 HOMARDS ET POISSONS. 7th January 1949.
Lithograph on zinc. 29½ × 41⅞ in. (75 × 105 cm.). M142.

289 LA COLOMBE. 9th January 1949.
Lithograph on zinc. 21⅝ × 27⅝ in. (54·5 × 70 cm.). M141.

This lithograph first appeared on the poster for the World Congress of Peace held in Paris at the Salle Pleyel in April 1949. In November of the same year it won for Picasso the Pennell Memorial Medal awarded by the Academy of Fine Art of Philadelphia.

290 LE HOMARD. 9th January 1949.
Lithograph on zinc. 21⅝ × 27⅝ in. (54·5 × 70 cm.). M143.

291 LE CRAPAUD. 13th January 1949.
Lithograph on zinc. 19½ × 25⅛ in. (49·5 × 64 cm.). M144.
Plate 39.

292 TETE DE JEUNE FILLE. 16th March 1949.
Lithograph on zinc. 25⅛ × 19½ in. (64 × 49·5 cm.). M145, iv.

293 JEUNE FEMME. 16th January 1949.
Lithograph on zinc. 15⅝ × 11¹³⁄₁₆ in. (39·5 × 30 cm.). M148.

294 TETE DE JEUNE FILLE. 17th February 1949.
Lithograph on zinc. 15⅝ × 11¹³⁄₁₆ in. (39·7 × 30 cm.). M149, ii.

295 BUSTE, BLANC SUR NOIR. 4th March 1949.
Lithograph. 23⅜ × 17⅛ in. (59 × 44 cm.). M161.

296 BUSTE AU FOND ETOILE. 7th March 1949.
Lithograph. 25⅝ × 19⅝ in. (65 × 50 cm.). M163.
Wrongly dated 7th April 1949.

297 BUSTE, "MODERN" STYLE. 8th March 1949.
Lithograph. 25⅝ × 19⅝ in. (65 × 50 cm.). M164.

298 FIGURE COMPOSEE, II. 8th March 1949.
Lithograph. 25⅝ × 19⅝ in. (65 × 50 cm.). M166.

299 LA GRANDE CORRIDA. 11th March 1949.
Lithograph. 21⅝ × 26⅜ in. (55 × 67 cm.). M168.

300 LA GRANDE CORRIDA, II. 21st March 1949.
Lithograph in two colours. 21⅝ × 27⅛ in. (55 × 69 cm.). M169, ii.

The plate of no. 299 printed in grey with a new design in black superimposed.

301 LE CORSAGE A CARREAUX. 26th March 1949.
Lithograph in two colours. 25⅛ × 19⅝ in. (65 × 50 cm.). M175.

Wash and ink on transfer paper bearing the impression of *Buste sur fond etoilé* (no. 296) and transferred to the stone. No. 296 was proofed in rose colour and the black was then superimposed.

302 JEUNE FILLE INSPIREE PAR CRANACH. 26–27th March 1949.
Lithograph. 25⅝ × 19⅝ in. (65 × 50 cm.). M176 bis.

303 FIGURE AU CORSAGE RAYE. 3rd April 1949.
Lithograph in six colours. 25⅝ × 19⅝ in. (65 × 50 cm). M179.

304 LA JEUNE ARTISTE. 14th April 1949.
Lithograph. 15⅝ × 11⅝ in. (39·5 × 30 cm.). M150, ii.

305 FEMME AUX CHEVEUX VERTS. 18th April 1949.
Lithograph on zinc in four colours. 25⅝ × 19⅝ in. (65 × 50 cm.). M178, bis, ii.

306 LES BANDERILLES. 25th April 1949.
Lithograph. 18⅞ × 19½ in. (48 × 49·6 cm.). M171.

307 PLANTES TROPICALES. 15th May 1949.
Lithograph. 24⅛ × 18½ in. (62 × 47 cm.).

308 VENUS ET L'AMOUR. 25th May 1949.
Lithograph. 29½ × 14⅝ in. (75 × 37 cm.). ZC, pl. 81.

309 VENUS ET L'AMOUR (on a black ground). 30th May 1949.
Lithograph. 26⅝ × 19⅝ in. (67·5 × 50 cm.). ZC, pl. 82.

This and the preceding lithograph are based on the picture by Lucas Cranach.

310 TZARA, Tristan. *De Mémoire d'Homme.* Paris (Bordas), 1950.•

Edition of 350 copies with 9 lithographs. The first 30 copies contain an extra set of the lithographs.

311 TETE DE NEGRE. 1950.•
Mixed technique. Frontispiece to Aimé Césaire's *Corps Perdu.* 15½ × 11¼ in. (38·1 × 28·6 cm.). *Plate* 40.

Published Paris (Fragrance), 1950. Edition of 219 copies with 31 engravings. The first 37 copies contain a set of the engravings.

312 TITLE PAGE to Césaire's *Corps Perdu.* 1950.•
Mixed technique. 15½ × 11¼ in. (38·1 × 28·6 cm.).

313–315 THREE ILLUSTRATIONS to Césaire's *Corps Perdu.* 1950.•
Etching. 15½ × 11½ in. (38·1 × 29·6 cm.). Each.

316 FRANÇOISE SUR FOND GRIS. 1950.
Lithograph. 24¾ × 18½ in. (63 × 47·3 cm.). *Plate* 43.

317 LA JEUNESSE. 9th June 1950.
Lithograph. 19¾ × 25½ in. (50·2 × 67·3 cm.). ZC, pl. 85.

This lithograph was used as a design for the poster of *Rencontre internationale de Nice pour l'interdiction absolue de l'arme atomique,* 13–20th August 1950.

318 PENROSE, Valentine. *Dons des féminines. Préface de Paul Eluard.* Paris (Les Pas Perdus), 1951.•
13½ × 10 in. (33·7 × 25·4 cm.).

The first fifty copies contain one drypoint (*Le Couple*). ZC, pl. 93.

319 LE CHEVALIER ET LE PAGE. 17th February 1951.
Lithograph. 14⅝ × 10⅝ in. (37·2 × 26·8 cm.). ZC, pl. 90.

320 JEUX DE PAGES. 19th February 1951.
Lithograph. 12½ × 16⅝ in. (31·8 × 42·5 cm.). *Plate* 46b.

Kahnweiler records (*Le Point,* xlii, p. 27) Françoise Gilot as saying that Picasso "has no documentary knowledge of knights' costumes but that nevertheless they are always in fact astonishingly accurate: a kind of intuition or a feat of extraordinary visual memory."
Kahnweiler suspected that it was a series of illustrations to *Ivanhoe,* at that time appearing in the newspaper *l'Humanité,* that gave Picasso the idea for such a subject, who found the lithograph "très Pisturicchio."

321–323 THREE ILLUSTRATIONS to *Le Maigre* by Adrian de Monluc. 1952.•
Mixed technique. 10½ × 15½ in. (25·7 × 39·4 cm.) each.

Edition of 74 copies with ten drypoints. *Le Maigre* was published in Paris in 1952 by Degré 41 (Iliazd).

324 LA CHEVRE. 1952.
Etching. 3⅛ × 4⅛ in. (9·4 × 12·8 cm.). GL, pl. 60.

A signed proof of the etching used to illustrate the first fifty copies of André Verdet's *La Chèvre*. (Paris, Editions de Beaune, 1952.)

325 LA FEMME A LA FENETRE. 1952.
Aquatint. 32½ × 18⅝ in. (83·3 × 47·5 cm.). ZC, pl. 95.

326 CRANE SUR LA TABLE. 1952.
Aquatint. 20½ × 26⅛ in. (51·5 × 66·8 cm.). ZC, pl. 96.

327 LE CRANE DE CHEVRE. 14th May 1952.
Aquatint. 18⅝ × 25 in. (47·6 × 64·6 cm.). ZC, pl. 97.

328 LE PICADOR. 18th June 1952.
Aquatint. 17⅞ × 21⅝ in. (45·2 × 55 cm.). ZC, pl. 98.

329 LE PICADOR BLESSE. 20th June 1952.
Aquatint. 20⅛ × 26 in. (51·8 × 66·6 cm.). ZC, pl. 99.

330 LA POULE. 23rd June 1952.
Aquatint. 20½ × 26⅛ in. (51·4 × 66·6 cm.). *Plate 38b.*

331 BALZAC, I. 25th November 1952.
Lithograph. 27⅛ × 20⅛ in. (70 × 53·2 cm.). ZC, pl. 101.

332 BALZAC, II. 25th November 1952.
Lithograph. 25⅛ × 20 in. (68 × 51 cm.). ZC, pl. 102.

333 BALZAC, III. 25th November 1952.
Lithograph. 27 × 20 in. (69·8 × 51 cm.).

334 PALOMA ET SA POUPEE (black background). 14th December 1952.
Lithograph. 27⅛ × 21⅛ in. (70·8 × 55·3 cm.). *Plate 44.*

335 TETE DE FEMME AU CHIGNON. 4th January 1953.
Lithograph. 25⅛ × 16⅝ in. (65 × 43 cm.). *Plate 45.*

336 JARDINS A VALLAURIS. 15th January 1953.
Lithograph. 20½ × 25½ in. (52·1 × 64·8 cm.).

337 TETE SUR FOND NOIR. 9th May 1953.
Lithograph. 27½ × 21⅛ in. (69·6 × 54·6 cm.).

338 PICASSO, Pablo. *Poèmes et Lithographies.* Paris Galerie Louise Leiris), 1954.•
25⅝ × 19⅛ in. (65·4 × 49·8 cm.).

Edition of fifty copies, issued in the form of a portfolio, each containing fourteen sheets. The lithographs were done in 1949.

339 LE PETIT DESSINATEUR. 1954.
Lithograph in five colours. 26 × 19½ in. (66 × 50·5 cm.).

340 DANSES. 13th February 1954.
Lithograph. 18 1/16 × 24⅜ in. (48 × 62 cm.). *Plate 47b.*

Here Picasso returns to the dance, a recurring theme which has always attracted him from the early days of the *Salome* (no. 11) and the *Saltimbanques* and his many drawings of scenes and figures of the ballet.

341 LA DANSE DES BANDERILLES. 14th February 1954.
Lithograph. 18 1/16 × 25⅛ in. (48 × 64 cm.). *Plate 47a.*

A return to the grace and tenderness of the *Saltimbanques*.

342 LA FAMILLE DU SALTIMBANQUES. 16th February 1954.
Lithograph. 19⅝ × 25⅛ in. (50 × 65 cm.). *Plate 46a.*

343 LA REPETITION. 21st February 1954.
Lithograph. 19⅝ × 25⅛ in. (50 × 65 cm.).

344 L'ATELIER DU VIEUX PEINTRE. 14th March 1954.
Lithograph in colour. 13 × 21 in. (33 × 53·3 cm.). GC, pl. 99.

345 LE MODELE ET DEUX PERSONNAGES. 14th March 1954.
Lithograph in colour. 22 1/16 × 27⅛ in. (56 × 70 cm.). GC, pl. 96.

346 LES DEUX MODELES. 18th March 1954.
Lithograph. 19⅜ × 25⅝ in. (49·5 × 65·5 cm.). GC, pl.100.

347 LA POSE NUE. 18th March 1954.
Lithograph. 25⅝ × 19⅛ in. (65·5 × 49·5 cm.). GC, pl.102.

This and the next three prints are connected with the set of no less than 180 drawings made, at the time of a great emotional crisis, between 28th November 1953 and 3rd February 1954. Like the greater part of the drawings, they deal with the familiar theme of the painter and his model. But now it is an ageing painter, peering, ridiculous, unconscious of the model's physical beauty. The model symbolises not only sexual love but Nature and

the world from which the painter draws inspiration, a world in which "art is as much a vital function as sex," as Miss Rebecca West says in her interpretation of the whole allegory of these drawings (printed as a foreword to *Verve*, vol. viii, nos. 29–30).

348 LA POSE HABILLEE. 19th March 1954.
Lithograph. 22⅞ × 14¾ in. (57·8 × 37·5 cm.). GC, pl. 103.

349 LE MODELE ETENDUE. 11th December 1954.
Lithograph. 8¾ × 12¾ in. (22·2 × 32·4 cm.).

350 TORSE DE FEMME. 1954.
Aquatint. 35¾ × 25⅝ in. (91 × 64 cm.). *Plate 42.*

A subtle combination of fine and coarse aquatint grounds is used in this monumental example of sugar aquatint.

351 VISITEURS DIVINS A L'ATELIER. 18th February 1955.
Aquatint. 22⅝ × 24⅛ in. (57·5 × 76 cm.).

352 BUSTE DE FEMME. 19th March 1955.
Aquatint. 25⅝ × 19¼ in. (64·7 × 49·5 cm.).

353 AFFICHE VALLAURIS. 1955.
Linocut in four colours. 26 × 20½ in. (66 × 52 cm.).
A poster to announce a bullfight at Vallauris.

354–383 TWO ILLUSTRATIONS to *Chemins de Minuit* by Roch Grey. 1956.*
Drypoint. 8⅛ × 6⅛ in. (20·9 × 15·7 cm.). each.

Trial proofs of two of thirteen drypoint and line-engraved illustrations for this book, which is in course of publication in an edition of 60 copies.

List of Lenders

Anonymous, 21, 23, 61

Arts Council Collection, 202, 226

Berggruen, M. Heinz, 39, 40, 43, 68, 178, 352

Bolliger, M. Hans, 286, 287

Carlisle, Mrs. Anne, 274

Chicago, The Art Institute of, 1

Davies, Mrs. Grahame, 50

Erskine, The Hon. Robert, 128, 166, 177

Geiser, Dr. Bernhard, 13–15, 17, 18, 20, 22, 24, 26–32, 34–8, 41, 45, 48, 49, 60, 62, 168, 169

Gregory, Mr. E. C., 291

Guiet, M. Marcel, 42

Hanover Gallery, The, 203, 213, 214, 221, 239, 240, 247, 252, 254, 273, 290, 302

Iliazd, M., 321–3, 354–5

Hayter, Mr. S. W., 193

Lecuvidre, M. and Mme. R., 170–2, 194–6, 231–4, 311–15, 324

Moor, Mme. Dora, 186–9

Mourlot, M. Fernand, 249, 253–7, 261, 263–5, 280–3, 292, 293, 300

Nan Kivell, Mr. Rex, 2–12, 16, 19, 33, 44, 54, 167, 174, 180, 183, 245, 250, 260, 269, 316, 317, 341

New York, The Museum of Modern Art, 25, 65

Paris, Galerie Louise Leiris, 46, 47, 52, 53, 190, 192, 201, 204–12, 215–20, 222–9, 235–8, 241–4, 246, 248, 251, 258, 259, 262, 267, 268, 271, 272, 275, 276, 278, 279, 284, 288, 289, 294–9, 301, 303–9, 319, 320, 326–40, 342–51

Penrose, Mr. Roland, 182, 184, 185

Petiet, M. Henri M., 69–127, 129–133, 135–65

Piper, Mr. John, 200

St. George's Gallery, 134, 285, 353

Victoria and Albert Museum, The, 325

Zwemmer, Mr. A., 51, 55–9, 63, 64, 66, 67, 173, 175, 176, 179, 181, 191, 197–9, 230, 270, 277, 310, 318

PICASSO

Fifty Years of Graphic Art

P 4d.
1956

An Arts Council Exhibition
22 June - 5 August 1956
Hand List

An asterisk * denotes a book or illustration from a book.

1. LE REPAS FRUGAL. 1904. *Etching.*
2. SECOND STATE of no. 1. 1904.
3. TETE DE FEMME. 1905. *Etching.*
4. LES PAUVRES. 1905. *Etching.*
5. BUSTE D'HOMME. 1905. *Drypoint.*
6. TETE DE FEMME. 1905. *Drypoint.*
7. LES SALTIMBANQUES. 1905. *Drypoint.*
8. AU CIRQUE. 1905. *Drypoint.*
9. LE BAIN. 1905. *Drypoint.*
10. LA TOILETTE DE LA MERE. 1905. *Etching.*
11. SALOME. 1905. *Drypoint.*
12. LA DANSE. 1905. *Drypoint.*
13. BUSTE DE JEUNE FEMME. 1906. *Woodcut.*
14. NUE DEBOUT, II. 1906-7. *Drypoint, in red.*
15. DEUX FIGURES NUES. 1909. *Drypoint.*
16. NATURE MORTE, COMPOTIER. 1909. *Drypoint.*
17. * JACOB, Max. Saint Matorel. 1911.
18. TETE D'HOMME. 1912. *Etching.*
19. NATURE MORTE, BOUTEILLE. 1912. *Drypoint.*
20. * JACOB, Max. Le Siège de Jérusalem. 1914.
21. NATURE MORTE AU CRANE. 1914. *Drypoint.*
22. POMMES. 1914. *Etching.*
23. L'HOMME AU CHIEN. 1914. *Etching.*
24. L'HOMME AU CHAPEAU. 1914-15. *Etching.*
25. L'HOMME A LA GUITARE. 1915. *Line engraving.*
26. * JACOB, Max. La Défense de Tartufe. 1919.
27. * JACOB, Max. Le Cornet à Dés. 1917.
28. * JACOB, Max. Le Phanérogame. 1918.
29. FENETRE A SAINT-RAPHAEL. 1919. Lithograph.
30. FEMME ASSISE DEVANT UNE FENETRE. 1919. *Lithograph.*
31. FEMME NUE ASSISE, II. 1920. *Drypoint.*
32. * VALERY, Paul. La Jeune Parque. 1921.
33. LA SOURCE. 1921. *Drypoint and line-engraving.*
34. LE CAVALIER. 1921. *Lithograph.*
35. LES LUTTEURS. 1921. *Lithograph.*
36. SUR LA PLAGE (Two nudes). 1921. *Lithograph.*
37. SUR LA PLAGE (Three nudes). 1921. *Lithograph.*
38. * REVERDY, Pierre. Cravates de Chanvre. 1922.
39. LES TROIS FEMMES. 1922. *Etching.*
40. FEMME. 1922-23. *Etching.*
41. SECOND STATE of no. 40.
42. GROUPE DE TROIS FEMMES. 1922-23. *Etching and drypoint.*
43. LES TROIS BAIGNEUSES, I. 1922-23. *Drypoint.*
44. LES TROIS BAIGNEUSES, III. 1922-23. *Etching.*
45. * BRETON, André. Clair de Terre. 1923.
46. LA COIFFURE. 1923. *Lithograph.*
47. LA TOILETTE. 1923. *Lithograph.*
48. FEMME ET ENFANT. 1923. *Lithograph.*
49. FEMME ASSISE. 1924. *Lithograph.*
50. MATERNITE. 1925. *Etching.*
51. TETE DE FEMME. 1925. *Lithograph.*
52. SCENE D'INTERIEUR. 1926. *Lithograph.*
53. LA LECTURE. 1926. *Lithograph.*
54. LES TROIS AMIES. 1927. *Etching.*
55. * BALZAC, Honoré de. Le Chef-d'Œuvre Inconnu. 1931.
56. * TAUREAU ET CHEVAL. 1927. *Etching.*
57. * PEINTRE ET MODELE TRICOTANT. 1927. *Etching.*
58. VISAGE. 1928. *Lithograph.*
59. LITHOGRAPHIC STONE from which no. 58 was printed.

60. FIGURE ET PROFIL. 1928. *Lithograph.*
61. FIGURE. 1929. *Lithograph.*
61a. THREE FIGURES. 1929(?). *Etching with collage.*
62. LE PEINTRE ET SON MODELE. 1930. *Lithograph.*
63. MORT D'ORPHEE. 1930. *Etching.*
64. HERCULE TUE LE CENTAURE NESSUS. 1930. *Etching.*
65. DEUX FEMMES NUES. 1930. *Etching.*
66. SUARES, André. Hélène chez Archimède. 1955.
67. DEUX FEMMES NUES DANS UN ARBRE. 1931. *Etching.*
68. CHEVAL MOURANT ENTOURE D'UNE FAMILLE DE SALTIMBANQUES. 1931. *Etching.*

The Vollard Suite

69. NUDE WITH CIRCLET OF FLOWERS. 1930. *Etching.*
70. NUDE CROWNING HERSELF WITH FLOWERS. 1930. *Etching.*
71. THE BATH. 1930. *Etching.*
72. NUDE SEATED IN FRONT OF A CUTAIN. 1931. *Etching.*
73. MAN AND FEMALE NUDE. 1931. *Drypoint.*
74. NUDE WITH STATUE. 1931. *Etching.*
75. TWO SCULPTORS WITH A STATUE. 1931. *Etching.*
76. SEATED NUDE WITH KNEE BENT. 1931. *Etching.*
77. THE RAPE. 1931. *Etching.*
78. TWO NUDES RESTING. 1931. *Drypoint.*
79. PIPING FAUN WITH THREE NUDES. 1932. *Drypoint.*

(i) L'Atelier du Sculpteur

80. TWO SCULPTORS, TWO MODELS AND SCULPTURE. 1933. *Etching.*
81. TWO CLOTHED MODELS AND SCULPTURED HEAD. 1933. *Etching.*
82. MODEL WITH PICTURE AND SCULPTURED HEAD. 1933. *Etching.*
83. SCULPTOR WITH BOWL; CROUCHING MODEL AND SCULPTURED HEAD. 1933. *Etching.*
84. SCULPTOR, CROUCHING MODEL AND SCULPTURED HEAD. 1933. *Etching.*
85. SCULPTURE OF NUDE, FULL-LENGTH; SCULPTOR RESTING AND MODEL WITH MASK. 1933. *Etching.*
86. YOUNG SCULPTOR WITH PORTRAIT BUST. 1933. *Etching.*
87. SCULPTOR WORKING ON A BUST FROM THE MODEL. 1933. *Mixed technique.*
88. SCULPTOR, HALF-LENGTH, WITH WREATHED BUST. 1933. *Etching.*
89. SEATED SCULPTOR WITH TWO SCULPTURED HEADS. 1933. *Etching.*
90. SCULPTURE OF NUDE, FULL-LENGTH: SCULPTOR RESTING AND MODEL. 1933. *Etching.*
91. THREE MALE NUDES. 1933. *Etching.*
92. SCULPTOR AND MODEL RESTING; TORSO (right). 1933. *Etching.*
93. SCULPTOR AND MODEL WITH THREE ACROBATS. 1933. *Etching.*
94. SCULPTOR AND MODEL RECLINING; SCULPTURE OF HORSE AND YOUTH (left). 1933. *Etching.*
95. SCULPTOR AND MODEL WITH SCULPTURE GROUP OF BULL AND TWO BACCHANTE. 1933. *Etching.*
96. SCULPTOR AND MODEL WITH SCULPTURE GROUP OF A BULL AND TWO HORSES. 1933. *Etching.*
97. SCULPTOR AND MODEL WITH SCULPTURE OF CENTAUR AND GIRL EMBRACING. 1933. *Etching.*
98. SCULPTOR AND MODEL; TORSO (right). 1933. *Etching.*
99. SCULPTOR WORKING FROM THE MODEL. 1933. *Etching.*
100. STANDING MODEL WITH SCULPTURED MALE HEAD. 1933. *Etching.*
101. SCULPTOR AND MODEL RESTING; HEAD (right). 1933. *Etching.*
102. SITTING SCULPTOR AND RECLINING MODEL; HEAD (right). 1933. *Etching.*
103. SCULPTOR AND MODEL RESTING WITH SCULPTURE OF TWO FIGHTING HORSES (right). 1933. *Etching.*
104. SCULPTOR AND MODEL RESTING; HEAD (right). 1933. *Etching.*
105. KNEELING MODEL BY SCULPTURE GROUP OF HORSE AND FIGURES. 1933. *Etching.*
106. THREE NUDES WITH A BOWL OF FLOWERS. 1933. *Etching.*
107. SCULPTOR and STANDING MODEL. 1933. *Etching.*
108. SCULPTOR AND KNEELING MODEL WITH OVERTURNED SCULPTURE HEAD. 1933. *Etching.*
109. SCULPTURE OF STRIDING YOUTH WITH THE HEADS OF THE SCULPTOR AND MODEL. 1933. *Etching.*
110. PORTRAIT OF A GIRL, SCULPTURE HEAD, NUDE BACK VIEW. 1933. *Mixed technique.*

111. MODEL STANDING BEFORE SCULPTURES OF SITTING MAN AND HEAD. 1933. *Etching.*
112. MODEL AND FEMALE TORSO. 1933. *Mixed technique.*
113. MODEL AND FANTASTIC SCULPTURE. 1933. *Etching.*
114. SITTING MODEL, SCULPTURED HEAD AND NUDE. 1933. *Mixed technique.*
115. SITTING MODEL, SCULPTURED HEAD AND VASE OF FLOWERS. 1933. *Mixed technique.*
116. STATUE OF A STANDING MAN; SCULPTOR WITH RECLINING MODEL. 1933. *Etching.*
117. SCULPTOR AND HEAD; SEATED MODEL WITH DRAPERY. 1933. *Etching.*
118. SCULPTOR AND SITTING MODEL WITH SCULPTURED HEAD. 1933. *Etching.*
119. SCULPTOR AND MODEL WITH SCULPTURE OF SEATED NUDE. 1933. *Drypoint.*
120. THREE CLOTHED FIGURES BY A PORTRAIT BUST. 1934(?). *Drypoint.*
121. TWO NUDES. 1934. *Etching.*
122. SITTING AND STANDING NUDES. 1934. *Etching.*
123. NUDE DRAPED AND NUDE WITH HAT. 1934. *Etching.*
124. SCULPTOR AND SCULPTURE GROUP OF THREE DANCERS. 1934. *Mixed technique.*
125. FOUR MODELS WITH SCULPTURED HEAD. 1934. *Mixed technique.*

(ii) LE VIOL

126. THE EMBRACE. 1933. *Drypoint.*
127. THE EMBRACE. 1933. *Drypoint.*
128. THE EMBRACE. 1933. *Mixed technique.*
129. THE EMBRACE. 1933(?). *Mixed technique.*
130. THE RAPE. 1933(?). *Mixed technique.*

(iii) LE MINOTAURE

131. MINOTAUR DRINKING WITH RECLINING GIRL. 1933. *Etching.*
132. MINOTAUR AND GIRL EMBRACING, BOY WITH FLUTE AND GIRL (right). 1933. *Mixed technique.*
133. MINOTAUR, SCULPTOR AND TWO NUDES. 1933. *Mixed technique.*
134. SITTING GIRL AND SLEEPING MINOTAUR BEHIND A CURTAIN. 1933. *Mixed technique.*
135. ASSAULT BY MINOTAUR. 1933. *Mixed technique.*
136. DYING MINOTAUR. 1933. *Mixed technique.*
137. MINOTAUR IN THE BULLRING, KILLED BY A YOUTH. 1933. *Etching.*
138. DEATH-THROES OF A MINOTAUR IN THE BULLRING. 1933. *Etching.*
139. MINOTAUR AND RECLINING NUDE. 1933. *Mixed technique.*
140. MINOTAUR AND SCULPTOR DRINKING, AND THREE WOMEN. 1933. *Mixed technique.*
141. MINOTAUR BENDING OVER A SLEEPING GIRL. 1933. *Drypoint.*

---

142. TWO GIRLS BATHING; MALE BUST ON A PEDESTAL (left). 1933. *Etching, drypoint and aquatint.*
143. BULLFIGHT. (I). 1933. *Etching.*
144. BULLFIGHT (2). 1933. *Drypoint.*
145. CIRCUS SCENE. 1933. *Drypoint.*

(iv) REMBRANDT

146. HEAD OF REMBRANDT AND THREE GIRLS' HEADS. 1934. *Drypoint.*
147. REMBRANDT WITH FUR COLLAR. 1934. *Mixed technique.*
148. TWO DRAPED NUDES AND THE HEAD OF REMBRANDT. 1934. *Mixed technique.*
149. DRAPED NUDE AND REMBRANDT WITH PALETTE. 1934. *Etching.*
150. COMPOSITION OF WOMEN'S HEADS. 1934. *Mixed technique.*
151. YOUNG COUPLE GARLANDED. 1934. *Etching.*
152. FLUTEPLAYER AND SEATED GIRL WITH TAMBOURINE. 1934. *Etching.*
153. HALF-LENGTH SEATED NUDE. 1934. *Drypoint.*
154. TWO CATALAN DRINKERS. No date. *Etching.*
155. WINGED MONSTER AND FOUR GIRLS. 1933(?). *Mixed technique.*
156. BULL, HORSE AND FEMALE MATADOR. 1934. *Mixed technique.*
157. BULLFIGHT SCENE WITH PROSTRATE WOMAN. 1934. *Etching.*

(V) LE MINOTAURE AVEUGLE

158. GIRL WITH FLOWERS LEADING BLIND MINOTAUR. 1934. *Mixed technique.*
159. GIRL WITH DOVE LEADING BLIND MINOTAUR. 1934. *Mixed technique.*
160. GIRL WITH DOVE LEADING A BLIND MINOTAUR. 1934. *Mixed technique.*
161. NIGHT SCENE: GIRL WITH DOVE LEADING A BLIND MINOTAUR. 1934. *Mixed technique.*

---

162. SEATED WOMAN AND THREE MALE HEADS. 1935(?). *Mixed technique.*
163. SEATED BOY AND SLEEPING WOMAN BY CANDLELIGHT. 1935(?). *Mixed technique.*
164. THREE MASKED FIGURES AND A SCULPTURE OF A BIRD. Late 1934. *Mixed technique.*
165. SATYR WATCHING A SLEEPING GIRL. 1936. *Aquatint.*

PORTRAITS OF VOLLARD

166. PORTRAIT OF VOLLARD I. 1937(?). *Soft-ground etching and aquatint.*
167. PORTRAIT OF VOLLARD II. 1937. *Mixed technique.*

• • • • •

• 168. ILLUSTRATION to L'Antitête by Tristan Tzara. 1933. *Etching.*
169. PLANCHE POUR B. GEISER. 1933. *Mixed technique.*
• 170-172. THREE ILLUSTRATIONS to Lysistrata by Aristophanes. 1934. *Etching.*
• 173. HUGNET, Georges. Petite anthologie poétique du surréalisme. 1934.
174. MINOTAUROMACHIE. 1935. *Etching.*
175. LA PLONGEUSE. 1936(?). *Etching with coloured paper collage.*
176. A VARIANT of no. 175.
177. A VARIANT of no. 175.
178. PORTRAIT. 1936(?). *Etching.*
• 179. ELUARD, Paul. La Barre d'Appui. 1936.
180. ILLUSTRATIONS FOR La Barre d'Appui, by P. Eluard. 1936. *Etching.*
• 181. BUFFON, Georges Louis Le Clerc, Comte de. Histoire naturelle. 1942.
182. GRAND AIR. 1936. *Aquatint.*
• 183. PICASSO, Pablo. Sueño y mentira de Franco. 1937.
184. LA FEMME QUI PLEUT. 1937. *Aquatint.*
185. SECOND STATE of no. 184.
186-189. FOUR PHOTOMONTAGE PRINTS.
190. LE COMBAT. 1937. *Mixed technique.*
• 191. DECAUNES, Luc. L'Indicatif présent ou l'Infirme tel qui'il est. 1938.
192. FEMME AU TAMBOURIN. 1938. *Etching and aquatint.*
• 193. ELUARD, Paul. Solidarité . . . Gravures de P. Picasso, J. Miró, Y. Tanguy, A. Masson, J. Buckland Wright, D. Husband, S. W. Hayter. 1938.
194. TETE DE FEMME, I. 1939. *Colour etching.*
195. TETE DE FEMME, III. 1939. *Colour etching.*
196. TETE DE FEMME, IV. 1939. *Colour etching.*
• 197. ILIAZD (Ilya Zdanevitch). Afat. Soixante-seize sonnets. 1940.
• 198. HUGNET, Georges. La Chèvre-feuille. 1943.
• 199. DESNOS, Robert. Contrée. 1944.
200. TETE DE JEUNE FILLE. 1945. *Aquatint.*
201. TETE DE FEMME. 1945. *Lithograph.*
202. TETE DE JEUNE GARÇON. 1945. *Lithograph.*
203. NATURE MORTE AU COMPOTIER. 1945. *Lithograph.*
204. JEUNE FILLE AUX GRANDS CHEVEUX. 1945. *Lithograph.*
205. PAGE DE CROQUIS. (Heads of children and of horses.) 1945. *Lithograph.*
206. TETES DE BELIERS. 1945. *Lithograph.*
207. SCENES DE CORRIDA. 1945. *Lithograph.*
208. LE CIRQUE. 1945. *Lithograph.*
209. PAGE DE TAUREAUX. 1945.
210. CORRIDA. 1946. *Lithograph.*
211. HUIT SILHOUETTES. 1946. *Lithograph.*
212. LE TAUREAU. 1946. *Lithograph.*
213. LES DEUX FEMMES NUES. 1946. *Lithograph.*
214. TETE DE JEUNE FILLE. 1946. *Lithograph.*
215. COQUILLAGES ET OISEAUX. 1946. *Lithograph.*
216. LE PICHET NOIR ET LA TETE MORT. 1946. *Lithograph.*

217. FRANÇOISE. 1946. *Lithograph.*
218. FRANÇOISE AU NŒUD DANS LES CHEVEUX. 1946. *Lithograph.*
219. FRANÇOISE. 1946. *Lithograph.*
220. FRANÇOISE. 1946. *Lithograph.*
221. FRANÇOISE. 1946. *Lithograph.*
222. FRANÇOISE. 1946. *Lithograph.*
223. FRANÇOISE. 1946. *Lithograph.*
224. FRANÇOISE AU CHEVEUX ONDULES. 1946. *Lithograph.*
225. FRANÇOISE EN SOLEIL. 1946. *Lithograph.*
226. LES DEUX TOURTERELLES, I. 1946. *Lithograph in violet.*
227. LES DEUX TOURTERELLES, II. 1946. *Lithograph in yellow.*
228. LES DEUX TOURTERELLES DOUBLES. 1946. *Lithograph in violet and yellow.*
229. LES PIPAUX. 1946. *Etching.*
• 230. PETRARCH. Cinq sonnets. 1947.
231-234. FOUR ILLUSTRATIONS to Deux Contes by Ramon Reventos. 1947.
235. LE HIBOU AU FOND BLANC. 1947.
236. HIBOU A LA CHAISE, FOND OCRE. 1947.
237. LES FAUNES ET LA CENTAURESSE. 1947. *Lithograph.*
238. INES ET SON ENFANT. 1947. *Lithograph.*
239. INES ET SON ENFANT. 1947. *Lithograph.*
240. CENTAURE ET BACCHANTE. 1947. *Lithograph.*
241. CENTAURE ET BACCHANTE AVEC UN FAUNE. 1947. *Lithograph.*
242. LE GROS PIGEON. 1947. *Lithograph.*
243. PIGEON AU FOND GRIS. 1947. *Lithograph.*
244. TETE DE JEUNE FILLE. 1947. *Lithograph.*
245. LA FEMME AU FAUTEUIL. 1947. *Lithograph in six colours.*
246. GRANDE NATURE MORTE AU COMPOTIER. 1947. *Lithograph.*
247. COMPOSITION AU VASE DE FLEURS. 1947. *Lithograph in three colours.*
248. PIGEONNEAU DANS SON NID. 1947. *Lithograph.*
249. POMMES, VERRE ET COUTEAU. 1947. *Lithograph.*
250. COUPLE. 1947. *Lithograph.*
251. LA DORMEUSE. 1947. *Lithograph.*
252. DAVID ET BATHSABEE. 1947. *Lithograph.*
253. SECOND STATE of no. 252. 1947.
254. FOURTH STATE of no. 252. 1947.
255. SEVENTH STATE of no. 252. 1949.
256. NINTH STATE of no. 252. 1949.
257. DAVID ET BATHSABEE. 1949. *Lithograph.*
258. NATURE MORTE AU POT DE GRES. 1947. *Lithograph.*
259. GRAND PROFIL. 1947. *Lithograph.*
260. NATURE MORTE AU VERRE ET FLEURS. 1947. *Lithograph.*
261. FIGURE. 1947. *Lithograph.*
262. LE TAUREAU NOIR. 1947. *Lithograph.*
263. LA TASSE NOIRE. 1947. *Lithograph.*
264. LA TASSE ET LA POMME. 1947. *Lithograph.*
265. LE PETIT POT DE FLEURS. 1947. *Lithograph.*
• 266. MOURLOT, Fernand. Picasso. Lithographe. 1950.
267. NU ASSIS, DE PROFIL. 1947. *Lithograph.*
268. FEMME ASSISE ET DORMEUSE. 1947. *Lithograph in grey and black.*
269. TETE DE JEUNE FILLE. 1947. *Lithograph.*
• 270. REVERDY, Pierre. Le Chant des Morts. Poèmes. 1948.
271. LE GRAND HIBOU. 1948. *Lithograph.*
272. PAN. 1948. *Lithograph.*
273. FAUNE SOURIANT. 1948. *Lithograph.*
274. DEUXIEME AFFICHE VALLAURIS. 1948. *Lithograph.*
275. TETE DE TAUREAU, facing left. 1948. *Lithograph.*
276. TETE DE TAUREAU, facing right. 1948. *Lithograph.*
• 277. GONGORA. Vingt poèmes. 1948.
278. FIGURE NOIR. 1948. *Lithograph.*
279. COMPOSITION. 1948. *Lithograph.*
280. LA FEMME AU FAUTEUIL. 1948. *Lithograph in five colours.*
281. LA FEMME AU FAUTEUIL. (from the black plate). 1948. *Lithograph.*
282. LA FEMME AU FAUTEUIL. (from the red plate). 1948. *Lithograph.*
283. LA FEMME AU FAUTEUIL. (from the red plate). 1948. *Lithograph in two colours.*
284. LA FEMME AU FAUTEUIL. (from the red plate). 1948. *Lithograph.*
285. ETUDE DE PROFILS. 1948. *Lithograph.*
• 286. GOLL, Yvan. Elegie d'Ihpetonga, suivie de Masques de cendre. 1949.
• 287. ILIAZD (Ilya Zdanevitch). Poésie de Mots Inconnus. 1949.
288. HOMARDS ET POISSONS. 1949. *Lithograph.*
289. LA COLOMBE. 1949. *Lithograph.*
290. LE HOMARD. 1949. *Lithograph.*
291. LE CRAPAUD. 1949. *Lithograph.*

292. TETE DE JEUNE FILLE. 1949. *Lithograph.*
293. JEUNE FEMME. 1949. *Lithograph.*
294. TETE DE JEUNE FILLE. 1949. *Lithograph.*
295. BUSTE, BLANC SUR NOIR. 1949. *Lithograph.*
296. BUSTE AU FOND ETOILE. 1949. *Lithograph.*
297. BUSTE, "MODERN" STYLE. 1949. *Lithograph.*
298. FIGURE COMPOSEE, II. 1949. *Lithograph.*
299. LA GRANDE CORRIDA. 1949. *Lithograph.*
300. LA GRANDE CORRIDA, II. 1949. *Lithograph in two colours.*
301. LE CORSAGE A CARREAUX. 1949. *Lithograph in two colours.*
302. JEUNE FILLE INSPIREE PAR CRANACH. 1949. *Lithograph.*
303. FIGURE AU CORSAGE RAYE. 1949. *Lithograph in six colours.*
304. LA JEUNE ARTISTE. 1949. *Lithograph.*
305. FEMME AUX CHEVEUX VERTS. 1949. *Lithograph in four colours.*
306. LES BANDERILLES. 1949. *Lithograph.*
307. PLANTES TROPICALES. 1949. *Lithograph.*
308. VENUS ET L'AMOUR. 1949. *Lithograph.*
309. VENUS ET L'AMOUR (on a black ground). 1949. *Lithograph.*
• 310. TZARA, Tristan. De Mémoire d'Homme. 1950.
311. TETE DE NEGRE. 1950. *Mixed technique.*
• 312. TITLE PAGE to Césaire's Corps Perdu. 1950. *Mixed technique.*
• 313-315. THREE ILLUSTRATIONS to Césaire's Corps Perdu. 1950. *Etching.*
316. FRANCOISE SUR FOND GRIS. 1950. *Lithograph.*
317. LA JEUNESSE. 1950. *Lithograph.*
• 318. PENROSE, Valentine. Dons des Féminines. 1951.
319. LE CHEVALIER ET LE PAGE. 1951. *Lithograph.*
320. JEUX DE PAGES. 1951. *Lithograph.*
• 321-323. THREE ILLUSTRATIONS to La Maigre by Adrian de Monluc. 1952. *Drypoint.*
324. LA CHEVRE. 1952. *Etching.*
325. LA FEMME A LA FENETRE. 1952. *Aquatint.*
326. CRANE SUR LA TABLE. 1952. *Aquatint.*
327. LE CRANE DE CHEVRE. 1952. *Aquatint.*
328. LE PICADOR. 1952. *Aquatint.*
329. LE PICADOR BLESSE. 1952. *Aquatint.*
330. LA POULE. 1952. *Aquatint.*
331. BALZAC, I. 1952. *Lithograph.*
332. BALZAC, II. 1952. *Lithograph.*
333. BALZAC, III. 1952. *Lithograph.*
334. PALOMA ET SA POUPEE (black background). 1952. *Lithograph.*
335. TETE DE FEMME AU CHIGNON. 1953. *Lithograph.*
336. JARDINS A VALLAURIS. 1953. *Lithograph.*
337. TETE SUR FOND NOIR. 1953. *Lithograph.*
• 338. PICASSO, Pablo. *Poèmes et Lithographes.* 1954.
339. LE PETIT DESSINATEUR. 1954. *Lithograph in five colours.*
340. DANSES. 1954. *Lithograph.*
341. LA DANSE DES BANDERILLES. 1954. *Lithograph.*
342. LA FAMILLE DU SALTIMBANQUES. 1954. *Lithograph.*
343. LA REPETITION. 1954. *Lithograph.*
344. L'ATELIER DU VIEUX PEINTRE. 1954. *Lithograph in colour.*
345. LE MODELE ET DEUX PERSONNAGES. 1954. *Lithograph in colour.*
346. LES DEUX MODELES. 1954. *Lithograph.*
347. LA POSE NUE. 1954. *Lithograph.*
348. LA POSE HABILLEE. 1954. *Lithograph.*
349. LE MODELE ENTENDUE. 1954. *Lithograph.*
350. TORSE DE FEMME. 1954. *Aquatint.*
351. VISITEURS DIVINS A L'ATELIER. 1955. *Aquatint.*
352. BUSTE DE FEMME. 1955. *Aquatint.*
353. AFFICHE VALLAURIS. 1955. *Linocut in four colours.*
• 354-355. TWO ILLUSTRATIONS to Chevaux de Minuit. 1956. *Drypoint.*